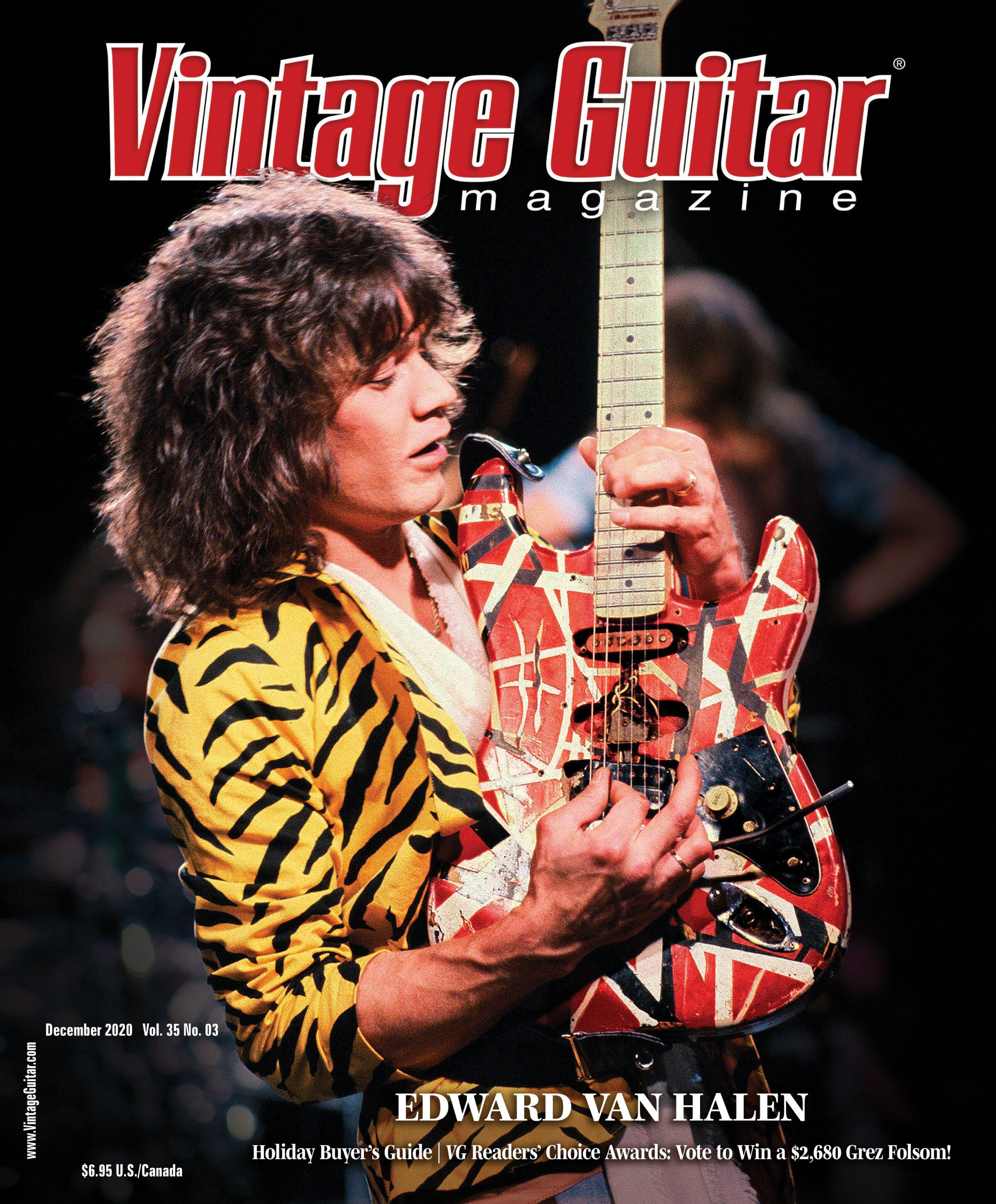
Vintage Guitar® magazine



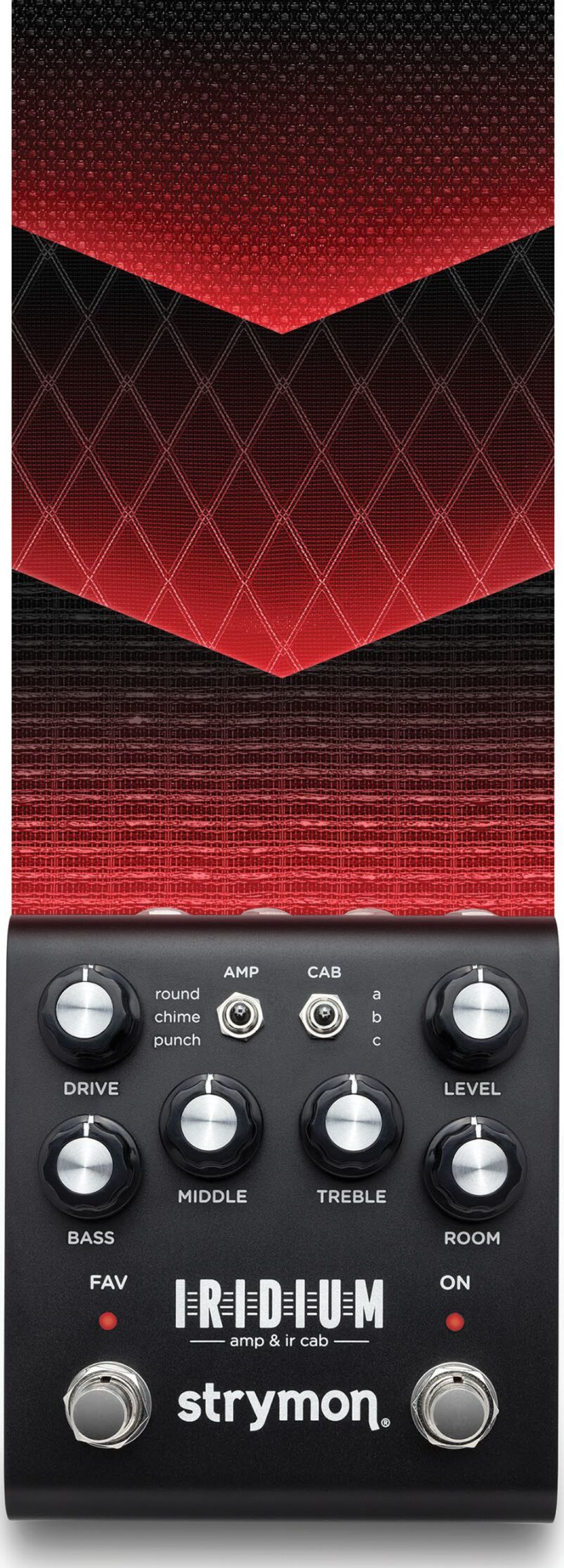
December 2020 Vol. 35 No. 03

www.VintageGuitar.com

EDWARD VAN HALEN

Holiday Buyer's Guide | *VG* Readers' Choice Awards: Vote to Win a $2,680 Grez Folsom!

$6.95 U.S./Canada



LEAVE YOUR AMP AT HOME

Nothing reveals the true nature of your guitar and your playing like a world-class tube amp driving a perfectly matched speaker cabinet in a great sounding room. Now there is a pedal that truly delivers that sound and feel, with simple controls for effortlessly dialing in the perfect amp tone when going direct. Learn more at strymon.net/iridium.

strymon

VINTAGE
SS
EST. 1990
MUSICAL INSTRUMENT COMPANY
Chicago, IL • 773-472-3333
Reverb.com/shop/ssvintage

Passionately Buying Vintage and Used Musical Instruments

– Entire collections or individual pieces –

At SS Vintage, we are dedicated and devoted
to vintage musical instruments.
Confidential, professional and discreet.
Please allow us the opportunity to work with you!

Top $$ Paid.

No collection too large or too small!
Feel free to email us 24/7
Thank you,

Scott Silver George Coutretsis

George Coutretsis
george@ssvintage.com

www.ssvintage.com

Scott Silver
ss@ssvintage.com

BUILT
FROM
THE
SOUND
UP
Collings
GUITARS
Charlie Sexton and his Collings SoCo Deluxe

Sweetwater carries the rare and collectible gear you crave!

PRS PAUL REED SMITH GUITARS

Owls in Flight

PRS Private Stock #8631 –
White Wash – McCarty Singlecut 594

The culmination of intense collaboration between Sweetwater and PRS, Owls in Flight guitars are nothing short of stunning. Like all of Paul Reed Smith's Private Stock guitars, Owls in Flight instruments are personally crafted with attention-grabbing exotic tonewoods, ultra-comfortable neck carves, and ear-pleasing custom electronics — the finest materials money can buy. If you want to add an Owls in Flight guitar to your collection, then give your Sweetwater Sales Engineer a call. You won't find these exclusive instruments anywhere else!

Perched-owl headstock veneers boast exotic woods and a large gibbous moon.

Fingerboard inlays create a two-tone color scheme that begs for attention.

Unique finishes evoke nature-inspired sources like sunsets and owl plumage.

Experience the Sweetwater Difference Today

55-point Inspection on every guitar/bass we sell (valued $299 and above)

Expert Advice and attention to detail from our highly knowledgeable Sales Engineers

Fast, Free Shipping from our centrally located warehouse in Fort Wayne, IN

Sweetwater®

Music Instruments & Pro Audio

(800) 222-4700 Sweetwater.com

Cream City Music
GUITARS • BASS • AMPS • EFFECTS
BROOKFIELD, WISCONSIN

DOWNSIZING YOUR *collection?*

LET US UPSIZE YOUR BANK ACCOUNT

WE BUY COLLECTIONS, WHOLE & PARTIAL

ALL MAKES, MODELS, YEAR OR CONDITION

WE WILL PAY YOU SAME DAY UP TO **$500,000**

FOR GUITARS, AMPS & EFFECTS

DON'T SPLIT UP YOUR COLLECTION UNTIL YOU'VE HEARD OUR OFFER FIRST

we come to you!

WE'LL TRAVEL ANYWHERE IN THE U.S. TO INSPECT, PICK UP, AND PAY YOU FOR YOUR GEAR*

CONTACT JOHN MAJDALANI

920.216.2660 OR 800.800.0087

JOHNM@CREAMCITYMUSIC.COM

12505 W. BLUEMOUND RD., BROOKFIELD WI, 53005

OPEN 7 DAYS A WEEK CREAMCITYMUSIC.COM

*AT OUR DISCRETION, WE WILL OFFER TO ARRANGE AND PAY FOR SHIPPING

NOW HANDMADE IN
NASHVILLE, USA
ES-335 SATIN CHERRY
MODERN COLLECTION
Gibson

COMFORT
AWAITS
AT HOME OR ON THE STAGE
frameworks
DELUXE GUITAR
PLAYER'S SEAT
GFW-GTR-SEATDLX
GATOR
frameworks
WWW.GATORFRAMEWORKS.COM

MADE IN THE USA
SINCE 1946
KIESEL
KIESEL
CUSTOM GUITARS
CALL OR VISIT
ONLINE TO BUILD
YOUR OWN
CUSTOM GUITAR
www.KIESELGUITARS.com
(858) GUITARS

CONTENTS

DECEMBER 2020 VOL. 35 NO. 03

FIRST FRET

- **16** **Reader Mail**
- **20** **News and Notes**
  Fans Raise Funds for Eric Gales; Birthplace of Country Music Hosts Honky Tonk Exhibit
- **20** **Bill Kirchen**
  A Proper Trilogy
- **22** **In Memoriam**
- **24** **Joey Molland**
  Badfinger and Beyond
- **26** **Steve Howe**
  A Love of Guitar
- **28** **Joe Stump**
  Neoclassical Summit
- **29** **Nir Felder**
  Transcendent
- **30** **Peter Parcek**
  The Supernatural
- **31** **John Petrucci**
  Dream Solo

DEPARTMENTS

- **48** **Vintage Guitar Price Guide**
- **88** **Upcoming Events**
- **98** **Classifieds**
- **106** **Showcase**
- **112** **Readers Gallery**

COLUMNS

- **52** **Pop 'N Hiss**
  Jethro Tull's *Aqualung* | By Pete Prown
- **54** **Q&A With George Gruhn**
- **58** **Fretprints**
  Eddie Van Halen: The Classic Years | By Wolf Marshall
- **64** **Dan's Guitar Rx**
  Nothin' to Smile About: A Tricky Crack Repair | By Dan Erlewine

REVIEWS

- **90** **The *VG* Hit List**
  Joey Molland, Ronnie Earl, Bishop and Musselwhite, Rolling Stones, Savoy Brown, Empty Hearts, Fleetwood Mac, Johnny Cash, more!
- **91** **Check This Action**
  Bios in Blue | By Dan Forte
- **100** ***VG* Approved Gear**
  Crucial Audio Tone-Nugget, Fender Player Series Mustang, Teye Gypsy Queen, Satellite Coronet, Schecter Ultra Bass, Taylor 327e, Balthazar Cabaret 13, Grez Smugglers Bridge Folsom
- **101** **Gearin' Up!**
  The latest cool new stuff!

92
Elvin Bishop and Charlie Musselwhite.

32 **VIRTUOSO VERSION**
The Peavey EVH Wolfgang
Hartley Peavey's brand has developed signature models for players ranging from Steve Cropper to Rudy Sarzo. Hands down, this one has the most fascinating history. | ***By Willie G. Moseley***

36 **TWINNING**
The Gibson GA-55
Mired in jazz and dance-band tradition, Gibson's amp designs ran contrary to the hot-rod Chevys and space-aged guitars that otherwise defined pop culture in 1957. Still, when you crank up this one, you're ready to rumble! | ***By Dave Hunter***

40 **THE *VG* HOLIDAY BUYER'S GUIDE**
A handy list of the latest gadgets, ready to help Santa put smiles on faces!

68 **CLASSICS**
What's better than two siblings that play well together? A pair, of course, like this '57 Gibson Les Paul goldtop and '58 Standard along with a '63 Kay K573 Speed Demon and Vanguard 704 amp.

72 **THE *VG* READERS' CHOICE AWARDS**
Time once again to choose peak performances from the last year and induct more greats to the *VG* Hall of Fame. Vote for a chance to win a Grez Folsom!

78 **EDWARD VAN HALEN**
A Legend Has Left Us
We honor the passing of Edward Van Halen, whose pyrotechnical guitar displays – two-handed tapping, proto-shred insanity, and whammy trainwrecks – hit the guitar universe in the mid '70s with unrivaled brute force. We discuss his impact, life, and hear from his peers. | ***By Pete Prown and H.P. Newquist***

ENTER OUR ALBUM GIVEAWAY!
Register and you'll be eligible to win a set of new vinyl releases from Dire Straits, The Eagles, and Tom Petty courtesy of Rhino Records and Warner Records along with a Fender gift pack including a Fender Custom Shop stool, Jack Rack, and Deluxe Reverb tote. A value of more than $500. Enter at www.vintageguitar.com/category/giveaway

PHOTOS: COVER: Edward Van Halen: Neil Zlozower/Atlas Icons.
THIS PAGE: Elvin Bishop and Charlie Musselwhite: Steve Jennings.

CARR AMPLIFIERS

PITTSBORO, NORTH CAROLINA

CARR

CARRAMPS.COM

FOLLOW US ON FACEBOOK,
YOU TUBE AND INSTAGRAM: CarrAmps

CARR AMPS SHOP - 100% SOLAR POWERED SINCE 2018

Illustration by Matt Phelan

CHICAGO
MUSIC EXCHANGE
BUY, SELL, OR TRADE
Let us be your local music store...no matter where you are.
Happy holidays from the CME family to yours!
(773) 525-7773 or vintagebuyers@chicagomusicexchange.com
Whether it's one piece or a whole collection, we're interested! Give us a call or reach out online today: chicagomusicexchange.com

The One. For All.

Fender

The American Professional II

The American Professional II Stratocaster® in Miami Blue features V-Mod II pickups, a Deep “C” neck with rolled edges and a 2-Point Synchronized Tremolo with a cold-rolled steel block.
The American Professional II Series: Played by more artists on more stages. Night after night.

©2020 Fender Musical Instruments Corporation. FENDER, FENDER in script, STRATOCASTER and the distinctive headstock commonly found on Fender guitars and basses are trademarks of FMIC. Registered in the U.S. and foreign countries. All rights reserved.

Modern Classics

The Classics... Updated!

The best tone, the best style and the best quality does NOT have to be expensive. GFS PIckups start under $25, and our guitars start under $200!

Check out our new GFS GF'Tron pickups. The exact vintage size, the great vintage tone, in a variety of winds ALL sold at wholesale prices! GFS Pickups feature our proprietary Kwikplug™ System- Change pickups in an instant- no soldering!

We travel the globe looking for the very best woods...Alder, Mahogany, Swamp Ash, Flamed Maple... you name it, we're on the hunt for it! We're the ONLY place on the internet where you can find the highest quality necks, bodies and guitars sold "Warehouse Direct" at wholesale prices!

Guitarfetish is the ONLY place to find critically acclaimed Slick® brand Guitars, Pickups and hand-made Slickstraps®. They offer the best quality, tone and feel, all from the mind of legendary Guitarist Earl Slick. Priced well below anything of similar quality, Slick® brand products are only available from Guitarfetish.com.

Slick®, Kwikplug™, GFS®, XGP®, and Xaviere®, are sold exclusively at **www.Guitarfetish.com**

Tele® is a registered Trademark of Fender. Guitarfetish® is not affiliated with Fender in any way.

B&G
STANDARD
BUILD
A NEW STANDARD
FOR VINTAGE TONE
STANDARD BUILD SERIES
Starting at $2,799 USD
BNGGUITARS.COM

READER MAIL

PAGE TURNER

I thoroughly enjoyed the story of how Jimmy Page's stolen Les Paul made its way back to him (November '20). But it begs a few questions.

When the guitar was brought in to Willie's in 1993, you state that it was in the possession of someone who got it from the widow of a baggage handler at the airport. Did it disappear from the airport, or was it stolen at the venue? I assume Page's roadies would know if the guitar was missing at load out. Who did the repairs to Page's modifications so incredibly well that even Pete Alenov couldn't see them? I was around Minneapolis/St. Paul in the early '70s and I can't imagine who was good enough to do that and shady enough to keep it quiet. What was done about the headstock break; was it repaired by the same person or did that happen after it was worked on? The thief never offered it to Page, who would have paid handsomely for it. Did he have a band? Does anyone remember seeing it later in the '70s or '80s? I realize the guy with the answers is dead, but it's fascinating to speculate. Cheers and keep up the good work!...

Paul Kolderie
Hoosick, New York

(*Ed. Note: You're right – there are parts of the story yet to be told. For now, we can only speculate on certain details, but our eyes and ears remain open.*)

Thanks for the article on Jimmy Page's once lost but now found 1960 Gibson Les Paul Custom. One thing I would have really liked to know was at what point did Jimmy first have it re-fretted? I'd be curious how long he lasted with the Fretless Wonder frets. I had a '68/first-year reissue back in the early '70s and couldn't stand them!

Jeff Gehring
Lenexa, Kansas

What a great history on Jimmy Page's Les Paul Custom. I had two guitars stolen last month while loading out from a rehearsal – a '58 VOS Les Paul and a one-of-25 PRS Custom 22 Brazilian. Worst day of my music life as a player at 60.

I posted the guitars on my Facebook page, and the thief's mother, who found my information in one of the cases, saw me there. She drove 30 miles to return the guitars, less than 30 hours after they'd been stolen. Her son has a drug problem; I told her I was beyond grateful to have them back and dropped the police investigation.

It doesn't matter who we are or how much money or fame we have, instruments become part of us and the music we create with them. Though Jimmy has enough money to buy as many vintage Les Pauls as he likes, they will never be the same as the one that started his journey and made memories (and music) along the way.

Frank Kowalski
Alpine, California

CARS DRIVER

I enjoyed reading about fellow southpaw guitarist Elliot Easton, and *really* enjoyed seeing his collection of unique left-handed guitars, especially the Fender Malibu and Villager.

The Cars songs always had those cool hooks and Elliott's contribution really made the band a standout.

Speaking of unique guitars, why doesn't *VG* do a piece on these cool Fender vintage acoustics, with their bolt-on "electric" necks. They don't get much attention, yet are so unique when it comes to their design, and they all play great with those slim neck profiles compared to their contemporaries.

Rich Dixon
Novi, Michigan

(*Ed. Note: We couldn't agree more – Elliot is a truly genius player and we're thrilled to share his amazing collection. We've featured Fender's funky '60s acoustics and their designer, Roger Rossmeisl, several times, some of which you can read on VintageGuitar.com.*)

FRESH, GREEN

I enjoyed the October issue and had to take a moment to thank you for producing the best guitar-related magazine bar none.

Thank you for adding the new "Classics" pages, and the "Pop 'N Hiss" features have also been a welcome addition. I've been a big Peter Green fan for many years, so thank you for that cover story. And, as always, some very cool advertisements.

The only negative is that period between when I finish reading the current issue and receiving the next one.

J. Douglas Watts
Chesterfield, Virginia

I was blown away by your coverage of Peter Green in the October issue. I bought the double album *Black Magic Woman/ English Rose* in 1971 and loved it until it was taken during a party in '91. Lessons learned. My little brother gave me the CD version for Christmas a couple years ago but it did notehave the liner notes and other information that were in the vinyl album sleeve. But your feature enlightened me, including about other albums.

I've been a subscriber since 1991, and you guys are phenomenal. Keep up the good work!

Dave Virnala
New York Mills, Minnesota

REMEMBERING EMITT

Vintage Guitar is without question the best magazine of its kind in the music lover's world. But I just felt obligated to point out what I believe to be a notable "In Memoriam" omission.

On July 19, Emitt Rhodes passed away at the age of 70. Emitt was overlooked and underappreciated most of his life. A multi-instrumentalist who wrote, recorded, engineered, and produced his highly acclaimed 1970 self-titled album in his personal studio. The album drew comparisons to Paul McCartney and in fact Emitt was referred to as the "One Man Beatles!"

In a perfect world, Emitt Rhodes would be a household name. But, as is too often the case, raw talent does not always equate to success. A horrible contract with his recording company and just bad luck led to his disillusionment with the recording industry. After three albums, the last of which was released in 1973, he stopped releasing new material until he recorded *Rainbow Ends*, which was released in 2016 – his first new music in 43 years!

Emitt leaves a legacy as lead singer with The Merry-Go-Round as well as his solo works. He was a musician of the highest caliber, whose career should have garnered a great deal more respect than what he actually received! R.I.P. Emitt Rhodes, you deserved much better!

Brad Gibson
Jersey Shore, Pennsylvania

CONTINUED SLIDE

About "On The Slide: Suggested Slippery Listenin'" (August '20) How about Brian Jones? Ronnie Wood?

Great mag – keep up the good work.

Billy Myers
Morton, Pennsylvania

SEND LETTERS TO

Send letters to vguitar@VintageGuitar.com, or Vintage Guitar, Attn: Reader Mail, PO Box 7301, Bismarck, ND 58507.

ISSN 10672605 • USPS 009383

Vintage Guitar® magazine

Vintage Guitar, Inc., PO Box 7301, Bismarck, ND 58507,
Phone (701) 255-1197
www.VintageGuitar.com

Founder/Publisher
Alan Greenwood
Alan@VintageGuitar.com

General Manager
Doug Yellow Bird
Doug@VintageGuitar.com

Advertising
James Jiskra (Director)
James@VintageGuitar.com

Johnny Zapp
Johnny@VintageGuitar.com

Mike Naughton
Mike@VintageGuitar.com

Accounting
Dawn Flanagin
Dawn@VintageGuitar.com

Price Guide Editor
Wanda Huether
Library@VintageGuitar.com

Subscription Manager
Martina Day
VGuitar@VintageGuitar.com
1-800-844-1197

Online Consultant
Joe Greenwood
Joe@VintageGuitar.com

Creative Intern
Alison Krein

Retail Magazine Sales
Alan Greenwood
Alan@VintageGuitar.com

Editorial Assistant
Eden Greenwood

Editor In Chief
Ward Meeker
Ward@VintageGuitar.com

Editor At Large
Dan Forte

Music Editor
Pete Prown
Greenscene@earthlink.net

Gear Editor
Dennis Pernu
gear@vintageguitar.com

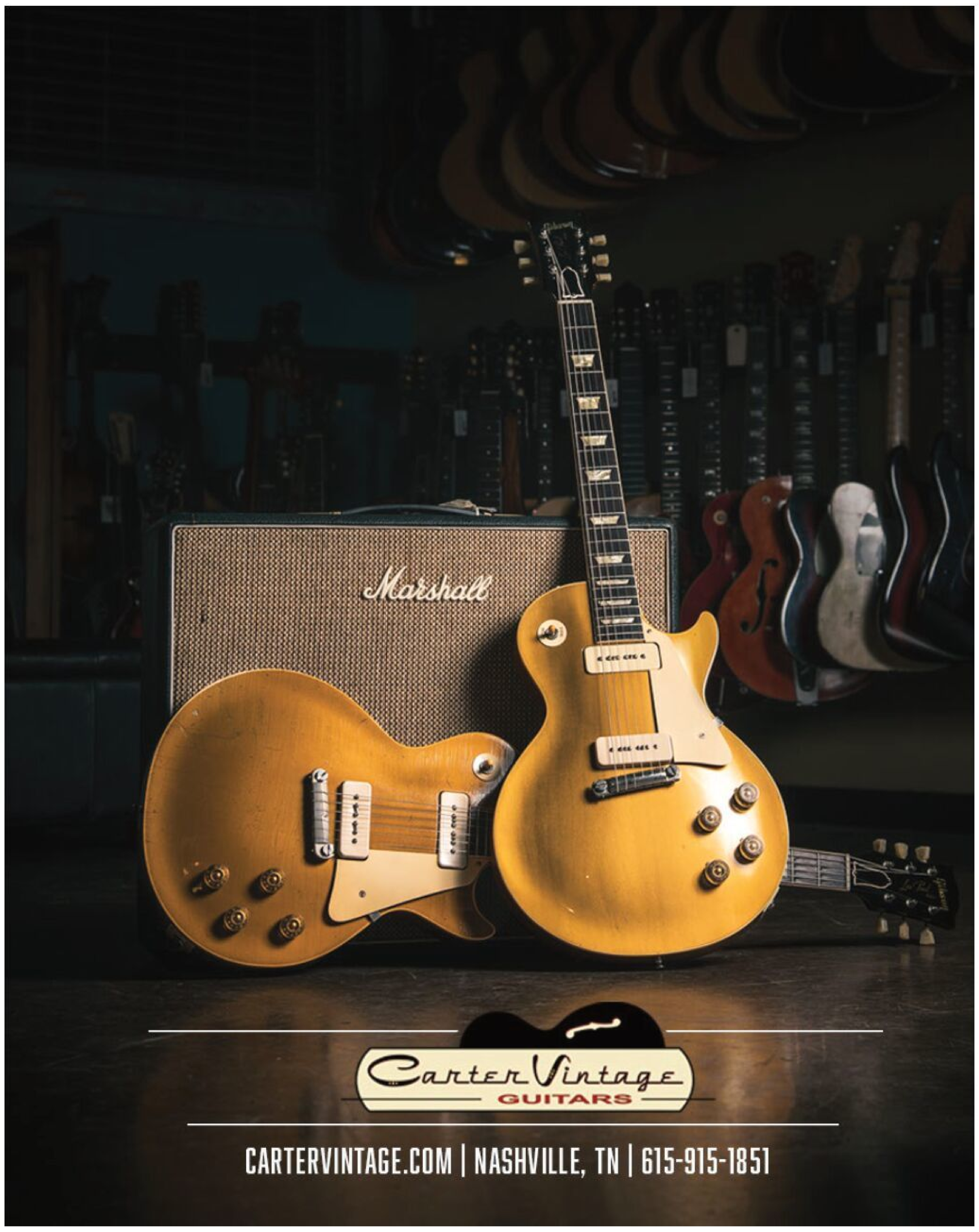
Editorial Consultants
George Gruhn, Seymour Duncan, Walter Carter, Dan Erlewine

Regular Contributors
Willie Moseley, John Heidt, George Gruhn, Dan Erlewine, Michael Wright, Peter Kohman, Michael Dregni, Wolf Marshall, Gil Hembree, Pete Prown, Dave Hunter, Phil Feser, Zac Childs, Bob Dragich, Chip Wilson, Will Kelly, Rich Kienzle, Jim Carlton, Oscar Jordan, Dennis Pernu, Rich Maloof, Tom Guerra, Bret Adams, Greg Prato, Bob Cianci, Leah Greenwood, Sean Thorenson.

Online Contributors
Greg Martin, Tom Feldmann, Ray Cummins, Andrew Hendryx, James Patrick Regan, Tyler Morris

VINTAGE GUITAR® is the monthly publication devoted to all things guitar. We accept any news or information on any related subject. We are not responsible for errors in advertising beyond the cost of the space occupied by the error. VINTAGE GUITAR® is a registered trade mark and all the contents, including the price survey, are ©2020 all rights reserved. No part of VINTAGE GUITAR® may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, including via the internet, without permission in writing from the publisher and author(s). Any and all material submitted to Vintage Guitar is with the understanding that the material may be used in any of the Vintage Guitar, Inc. publishing projects. Vintage Guitar, Inc. reserves the right to refuse any advertisement for any reason.

NAMM®



Your destination for...

Rickenbacker®

Dave's
GUITAR SHOP

2990 Cahill Main #200
Fitchburg, WI. 53711
1-608-405-8770

1227 3rd Street South
LaCrosse, WI. 54601
1-608-785-7704

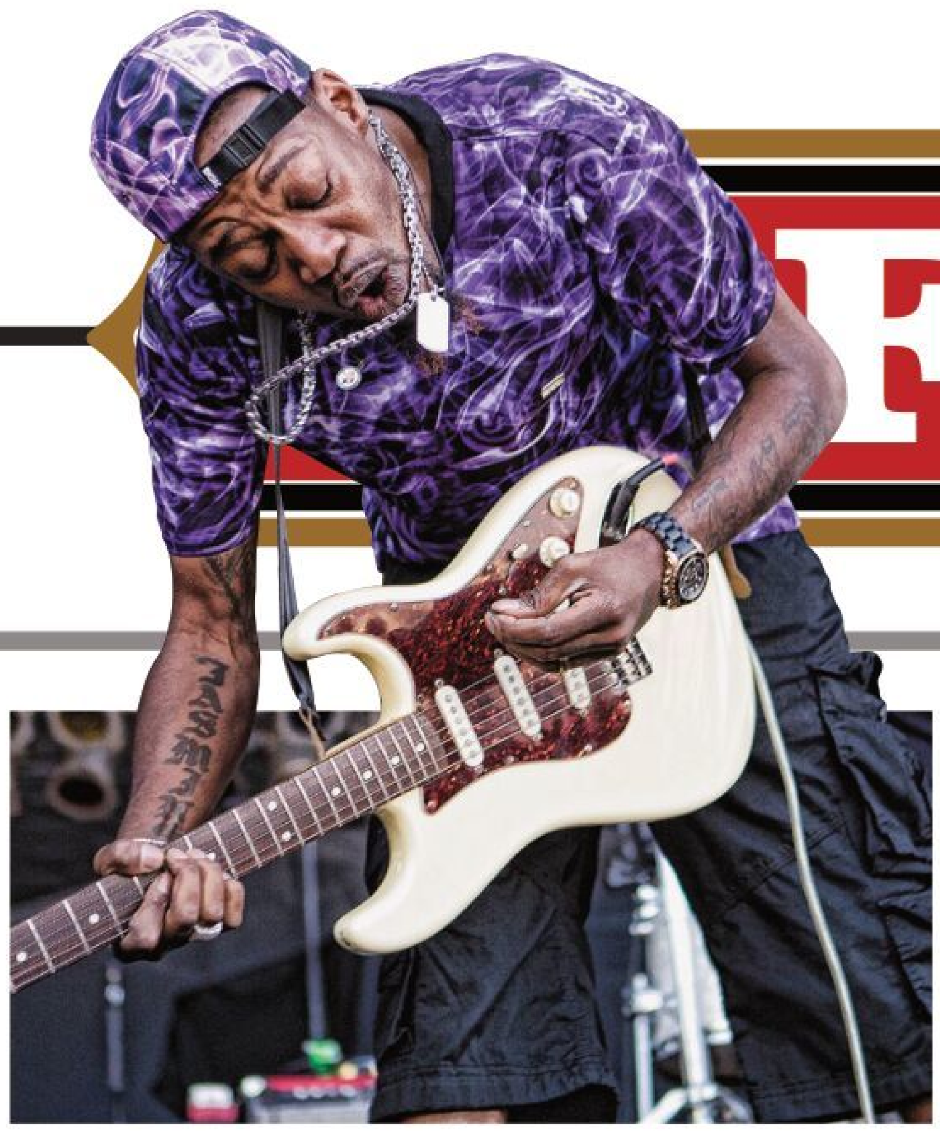
914 South 5th Street
Milwaukee, WI. 53204
1-608-790-9816

www.davesguitar.com

Info@davesguitar.com

VINTAGE
FOR ALL
LIMITED EDITION 1959 LES PAUL™ STANDARD
Epiphone worked in cooperation with the Gibson™ Custom Shop on this Limited Edition 1959 Les Paul Standard, and the results are stunning. The mahogany body is capped with maple, which has a AAA figured maple veneer for classic "flame top" appeal. The hand-rolled neck features a rounded C profile like they did in '59. The electronic components are first-rate, with Gibson USA BurstBucker™ 2 & 3 humbuckers™ for vintage-inspired PAF-style tone. Available now at Epiphone.com.
Epiphone®
FOR EVERY STAGE
Gibson

FIRST FRET



FUNDRAISER STARTED FOR ERIC GALES

Larry Walker, a longtime fan of guitarist Eric Gales, has started a Gofundme account to assist Gales and his wife/bandmate, LaDonna, as they face medical costs relating to treatment for Covid-19. They were diagnosed in early October, and their situation is exacerbated by being unable to perform since March, when music venues were widely closed due to the pandemic.

"Both were hit with the Coronavirus at the same time," Walker says on the page. "I am asking for assistance to help them through this trying time and to stay stable, financially.

"The Gales are a very proud family and would never ask for help, but I have watched these two give back to their community so many times, helping the homeless or just someone in need that was without hope," he added. "They are so deserving of the same compassion."

To contribute, visit www.gofundme.com/f/eric-gales-fan-support-fund.

COUNTRY MUSIC MUSEUM HOSTS HONKY TONK EXHIBIT

The Birthplace of Country Music Museum, Bristol, Virginia, is hosting an exhibit titled "Honky Tonk: Portraits of Country Music, 1972-1981" through March 28.

A collection of images by photographer/filmmaker Henry Horenstein, it captures Dolly Parton, Doc Watson, Loretta Lynn, Del McCoury, and other iconic country and bluegrass stars performing at music parks, festivals, Tootsie's Orchid Lounge, and the Grand Ole Opry throughout their careers. A supplementary display is dedicated to honky tonk music, including memorabilia and objects from local collectors and other museums.

The Museum is an affiliate of the Smithsonian Institution. Learn more at BirthplaceOfCountryMusic.org.

BILL KIRCHEN

A Proper Trilogy

Bill Kirchen knows exactly who coined the term "Dieselbilly" to describe his music.

"I did," he says proudly. "And I did it just for fun. I never tried to sell it as a legitimate genre. I will say that I'm the Crown Prince of Dieselbilly because no one else wants the job."

Dieselbilly is the Tele-twang style the Austin-based Kirchen created at the start of his solo career, following the breakup of the groundbreaking country-rock band Commander Cody and his Lost Planet Airmen and Kirchen's post-Airmen band the Moonlighters.

2021 marks the 50th anniversary of Cody's debut album, *Lost in the Ozone*. Their blend of classic Nashville and Bakersfield country, rockabilly, R&B, Western swing, and originals

Eric Gales: Arnie Goodman.

in those styles was a repertoire Kirchen and his bandmates helped shape. He especially favored the twang of Bakersfield, calling it "the stuff that knocked me out right off the bat."

"I had early Merle Haggard and Buck Owens records when they were new. I'll tell you how long ago… I went to see Buck in Detroit, and Haggard was the opening act."

He also zeroed in on Bakersfield singer/songwriter Red Simpson, known for trucker songs like "Roll, Truck, Roll." "I associated truck-driving music with that low-end guitar," he notes. Simpson's 1965 recording of "Truck Drivin' Man" inspired Cody's own version, and Kirchen embraced the record's memorable guitar break from Bakersfield powerhouse Gene Moles.

"I tried to steal that lick," Kirchen laughs. "I got about three-fifths of it. It's just a genius guitar solo."

Kirchen, who at one point toured with U.K. singer/songwriter Nick Lowe, who's still a close friend, lived in Washington, D.C. after the Moonlighters folded. It was there he launched his solo career.

"I quickly ended up in this trio format. We were doing three sets a night in little bars in D.C. and traveling on weekends. I started making records under my own name."

His string of solo albums began in the '90s.

The Proper Years reissues Kirchen's three 2006-'13 solo albums for U.K.-based Proper Records, with three bonus tracks. He treasures his relationship with Proper, co-founded by Malcolm Mills, who he met during his days with Lowe, and musician-engineer Paul Riley.

Hammer of the Honky-Tonk Gods (2006) focused on originals; the title song is his tribute to the Telecaster. *Word to the Wise* (2010) featured duets with George "Commander Cody" Frayne, Lowe, Elvis Costello, Maria Muldaur, Norton Buffalo, and Dan Hicks – "…the people I played with through the years, so it already had a reflective feel." *Seeds and Stems* (2013) offered newer material and fresh takes on Cody favorites.

"All of 'em felt great to do. I can't take credit for scheming it into that, but it sort of is a trilogy."

He still uses the original sunburst Tele he played in his Cody days.

"We call it the 'coal burner' cause I always claimed it was so old we had to convert it to electricity from its original coal-fired system. We think it's a '59, maybe, but it had a serial number and a pickup that seemed to indicate earlier. When I bought it, it was a $100 guitar. And it might have been a factory refinish; maybe it's from '59 with an old serial number. (It's) no earlier than '53, no older than '59. The only thing original is the neck and the body. The pickups are JBEs.

"Everything's been changed, nothing's original. That's not even the original pickguard. They're period-correct knobs but they're not the original."

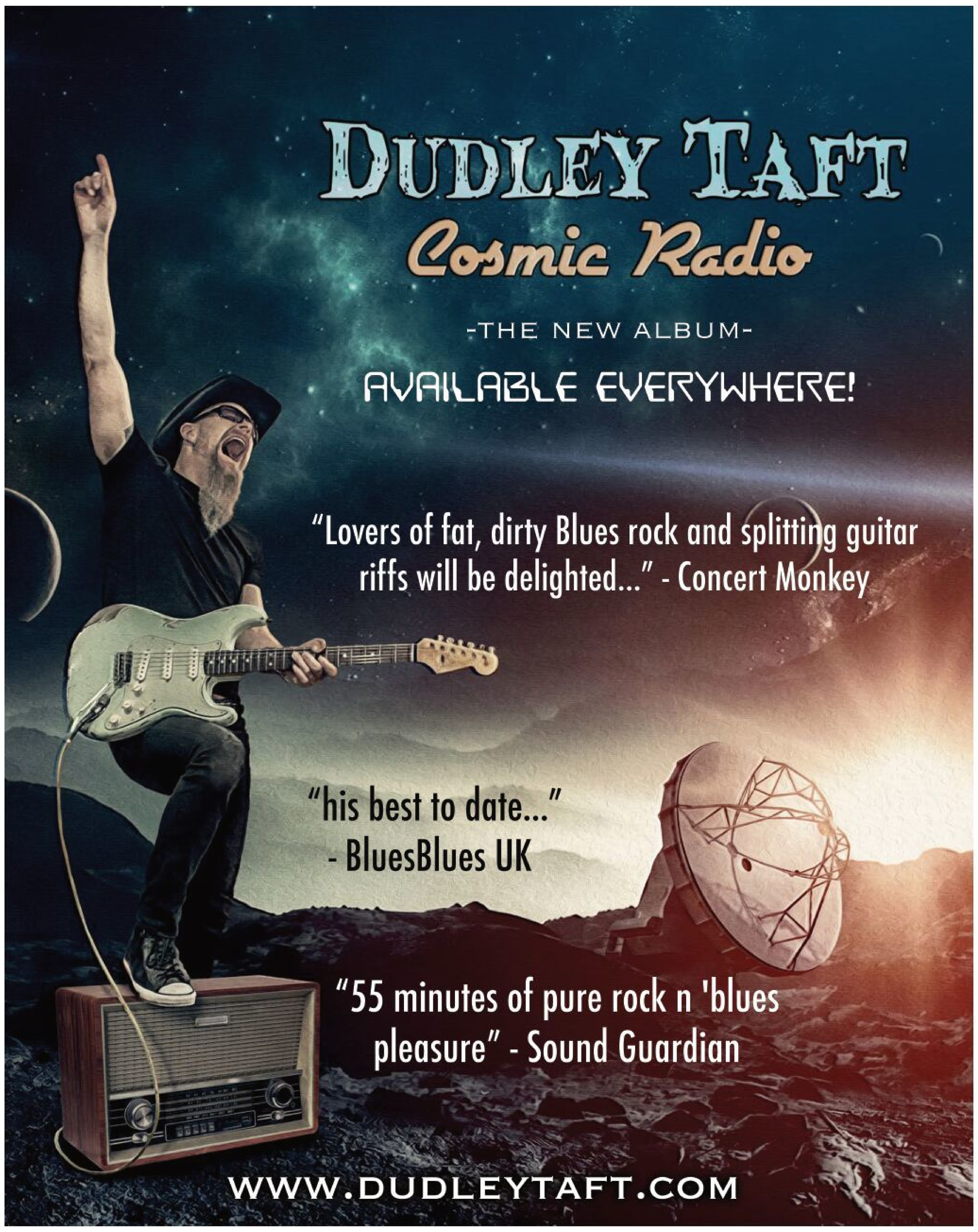
His preferences, however, evolved over time.

"My hands were getting to the point where the small Tele neck just felt *too* small for me. I got one from a guy in Texas who made them with a bigger neck.

"I got one Tele from Rick Kelly, with a honkin' all-pine neck, all pine body. I have another made from the floorboards of (Manhattan's) Chelsea Hotel. I tell (people), 'See this neck? It's made from the banister Bob Dylan slid down when he wrote 'When the Ship Comes In.'"

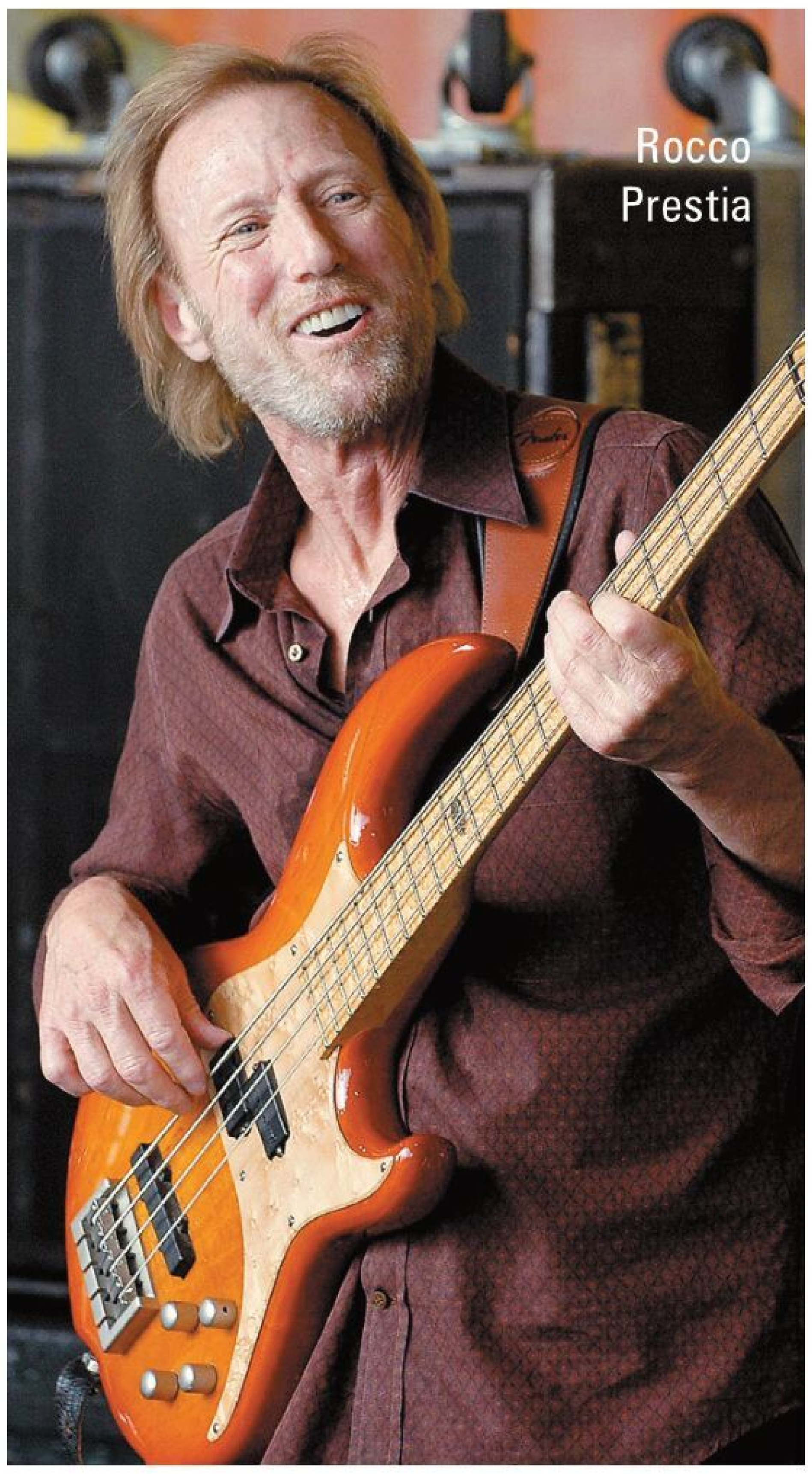
Reflecting on his overall musical direction, Kirchen explains, "I'm not a guy that has this body of work bursting to come out of me that you must hear… my innermost thoughts. I just don't feel that way. I write, and I'm glad to write, but it almost doesn't occur to me a lot of time. I'm happy to sing a Bob Dylan, Bob Wills, or a Merle Haggard song.

"I've been able to record and write in whatever genre I want, and I like a lot of different music. That was also a strong point in the Cody days. We covered a lot of ground." ***– Rich Kienzle***



IN MEMORIAM

SPENCER DAVIS



Spencer Davis: Ron Kroon/Wikimedia Commons. Rocco Prestia: Clayton Call.

Welsh guitarist Spencer Davis, whose quartet exemplified the sound of London in the '60s, died October 19. He was 81 and cause of death was cited as pneumonia.

Davis began playing acoustic guitar when he was 16. His first electric was a Harmony Stratotone, which he bought when he formed the Spencer Davis R.B.Q. (Rhythm & Blues Quartet) as a college student in Birmingham, England.

The classic lineup of the Spencer Davis Group consisted of Davis on guitar, Muff Winwood on bass, Peter York on drums, and a teenaged Stevie Winwood on organ, guitar, and lead vocals. The band broke out with a pair of iconic hits, "Gimme Some Lovin'" and "I'm A Man."

They also charted with "Somebody Help Me" (anchored by Davis' fuzz-drenched signature riff) and "Keep On Running," which were hits in the U.K. before "Gimme Some Lovin'." The band also toured with the Rolling Stones.

Subsequent editions of the band included Dee Murray and Nigel Olsson before they joined Elton John's band.

Davis stopped performing in 1975, opting to work as a translator (he had a language degree). He soon went to work at Island Records in that label's Artist Development division. He also did independent production work and eventually returned to performance with all-star aggregations such as the Blues Reunion and the Classic Rock All-Stars. In his later playing days he favored Stratocasters and built a collection of instruments.

Davis wasn't in the pantheon of guitar gods, but he participated in more facets of the music business than most players.

"Spencer influenced my tastes in music and owned the first 12-string guitar I ever saw," recalled Winwood. "He was definitely a man with a vision, and one of the pioneers of the British invasion of America in the '60s. He was influential in setting me on the road to becoming a professional musician, and I thank him for that." – ***Willie G. Moseley***

FRANCIS "ROCCO" PRESTIA

Renowned bassist Francis "Rocco" Prestia, a founding member of the innovative Oakland-based R&B band Tower of Power, died September 20. He was 69 and had been in hospice.

Along with contemporaries Stanley Clarke, Jaco Pastorius, Anthony Jackson, Jeff Berlin, Nathan East, Alphonso Johnson, and others, Prestia was part of a generation that pushed the electric bass into its role as a primary rhythm instrument, continuing a tradition spawned by James Jamerson, Larry Graham, and Bootsy Collins.

Prestia's "fingerstyle funk" technique helped dress decades of music with a style that defined the "East Bay sound" rooted in funk and soul music. He played guitar when Tower of Power started in the mid '60s, but quickly transitioned to bass; with drummer David Garibaldi, he developed a sound that relied on their mutual feel and intuition.

In *Standing In The Shadows Of Motown: The Life And Music Of Legendary Bassist James Jamerson*, author Allan Slutsky said, "The hardest working right hand in the bass business has to belong to [Prestia]. The technical demands of playing his lines from songs like 'Soul Vaccination,' 'You've Got To Funkifize,' or 'What Is Hip' are overshadowed only by the creativity and originality of his melodic ideas and overall concept."

Prestia played on solo albums by several Tower of Power bandmates, as well those by Percy Mayfield and Gov't Mule. In 1999, he released his own solo album, *Everybody On The Bus*, with Garibaldi, guitarists Bruce Conte and Jeff Tamelier, and keyboardist Chester Thompson. He also recorded three bass tutorials. In the early 2000s he underwent surgery to replace a heart valve and had a liver transplant. In '14, he had a kidney transplant.

Through most of his career, Prestia played a transluscent-purple Fender Jazz Bass. He later had a Fender signature model with a reverse/split pickup, followed by an endorsement with custom builder Conklin, then ESP. To read Dan Forte's feature interview, go to www.vintageguitar.com/rocco-prestia/. – ***Ward Meeker***

JACK SHERMAN

Guitarist Jack Sherman, best known for his work with the Red Hot Chili Peppers, died at his home in Georgia on August 18. He was 64 and suffered a heart attack.

Sherman joined RCP in 1983, shortly before recording their self-titled debut album, and remained with the band until early '85. In addition to composing much of that material, Sherman wrote the majority of songs on the group's follow-up, *Freaky Styley*.

Sherman became an in-demand session guitarist, playing with Bob Dylan, Tonio K, George Clinton, Feargal Sharkey, and others.

In 2003, looking to escape the L.A. music scene, Jack, his wife, Anne, and their two children "threw a dart at a map" and relocated to Savannah, Georgia. In recent years, he worked with luthier Roger Giffin and enjoyed playing a mix of rock, soul, funk, and jazz at local shows. – ***Tom Guerra***

Musical instruments are your passion.
Protecting them is ours.

HERITAGE
INSURANCE SERVICES, INC.

A culture of commitment. A tradition of trust.

1-800-289-8837 • www.musicins.com

FIRST FRET

JOEY MOLLAND

Badfinger and Beyond

Joey Mollad: Jim Vasquez.

It's an infamous rock tragedy, a hugely talented band ripped off by management, spiraling into the deaths of two members. Yet nearly a half-century later, the lone surviving member of Badfinger – guitarist Joey Molland – just put out the album of his life.

Be True to Yourself is a paean to British pop, full of crisp, jangly guitar. When we caught up to discuss the album, the venerable Brit-rocker said, "I love *Vintage Guitar*. I've read a lot of very interesting articles and enjoy the photos. Learned quite a bit about my own guitars and amps, too."

Be True To Yourself is a solo album, but has a real band vibe.

Producer Mark Hudson is very focused and works closely with individual players to get what he needs from them while letting them add their ideas. Jay Shepard and I were the main guitar players on the basic tracks – I played most of the low-string signature licks, slide parts, and some rock-and-roll solos with Jay.

"Rainy Day Man" and "This Time" have some hot solos. Who played those breaks?

Jay and I play the first half together, then I play a couple of licks and Jay plays a couple.

Which guitars did you use on them?

I played a 1982 Gibson Les Paul Custom, '85 LP Standard, '62 reissue SG Standard, Epiphone John Lennon Casino, and a '72 J-50 acoustic.

With Badfinger, you played an SG Special and yellow Les Paul Special...

Both those were pawnshop guitars out of Detroit. The '57 TV model I used on "Baby Blue" got stolen, and I sold the SG when I left Badfinger in '74. The only guitar I still have from back then is the '63 Firebird V I played on "No Matter What." I bought that from the Merseybeats bass player, Billy Kinsley. They were a very successful Liverpool band and close friends of the Beatles. When the Merseybeats bought their Firebirds in New York City in '63, they brought them back and showed them to the Beatles – so George, Paul, and John all played my Firebird.

What about amps?

My go-to Badfinger amps were a '60s Vox AC30, a Hiwatt 100 head with 4x12 cabs, and a 1971 Fender Vibro-Champ.

As a guitar team, how did you and Pete Ham split up your parts?

Generally, we soloed on each others' songs, so I played lead on "No Matter What" and "Baby Blue," while Pete played lead on "Better Days"and "Love Me Do." When we played harmonic stuff, like on Tommy's [bassist Tom Evans] "Blind Owl," we'd work out the parts together. Pete was good at those little filler licks off the top of his head; I was good at those arpeggio chord licks, like on "Baby Blue." There's another song of Tommy's called "When I Say" and, for that solo, Pete plays the first half and I take over the second. You can really hear the difference between our styles.

You worked on George Harrison's _All Things Must Pass_. What do you recall about those sessions?

That was an acoustic session for us, and Pete, Tommy and I played on most of *All Things Must Pass*. The whole band – Ringo, Klaus Voormann, Billy Preston, Eric Clapton, Badfinger, and George – were in the studio every day. We'd work out the backing tracks with George while Eric practiced his licks and solo ideas. George was pretty far along with the song arrangements, so it was just a matter of learning the chords. The sessions were pretty relaxed really and everybody was sociable, but it wasn't a party-like atmosphere. I was always kind of nervous being around these great star musicians, but it was great to be there and enjoy the talent around us.

How about John Lennon's _Imagine_ album?

John's session was a one-nighter. They sent a car for Tommy and me, and brought us to Tittenhurst Park, John's estate just south of London. The front door was open and we just walked in, about 9 o'clock at night. We didn't see anybody or hear anything, so we started looking around. We found the big piano room, billiard room, and John's famous Dr. Pepper room. Down the hallway, we found George and Phil Spector in the control room, while in the studio were [bassist] Klaus Voormann, [pianist] Nicky Hopkins, and [drummer] Jim Keltner. I'd never been around John Lennon so when he walked in about a half hour later, it was a bit shocking to see him there in the flesh. But he was totally cool, said hello to everyone, and told us we were doing a new song called "Jealous Guy." As in George's sessions, John had the song completely together and all we had to do was learn it. Two or three takes is all it took.

Which aspect of being in Badfinger stays with you to this day?

Badfinger was the last real band I was in, but I joined them with the idea of simply doing my best. I still feel like that today. ***– Pete Prown***

VINTAGE GUITARS AND MUSICAL INSTRUMENTS

April 3, 2021 | Dallas | Live & Online

1941 Martin D-45 Natural Acoustic Guitar, Serial # 78882.
Sold for $110,500
April 2020

1959 Gibson Les Standard Sunburst Solid Body Electric Guitar, Serial # 9 1966.
Sold for $218,750
November 2019

1960 Fender Stratocaster Left-Handed Olympic White Solid Body Electric Guitar, Serial #40538.
Sold for $50,000
August 2020

Inquiries:
877-HERITAGE (437-4824)
Aaron Piscopo
Ext. 1273 | AaronP@HA.com

Seeking Premium Consignments
Delivering Top Results

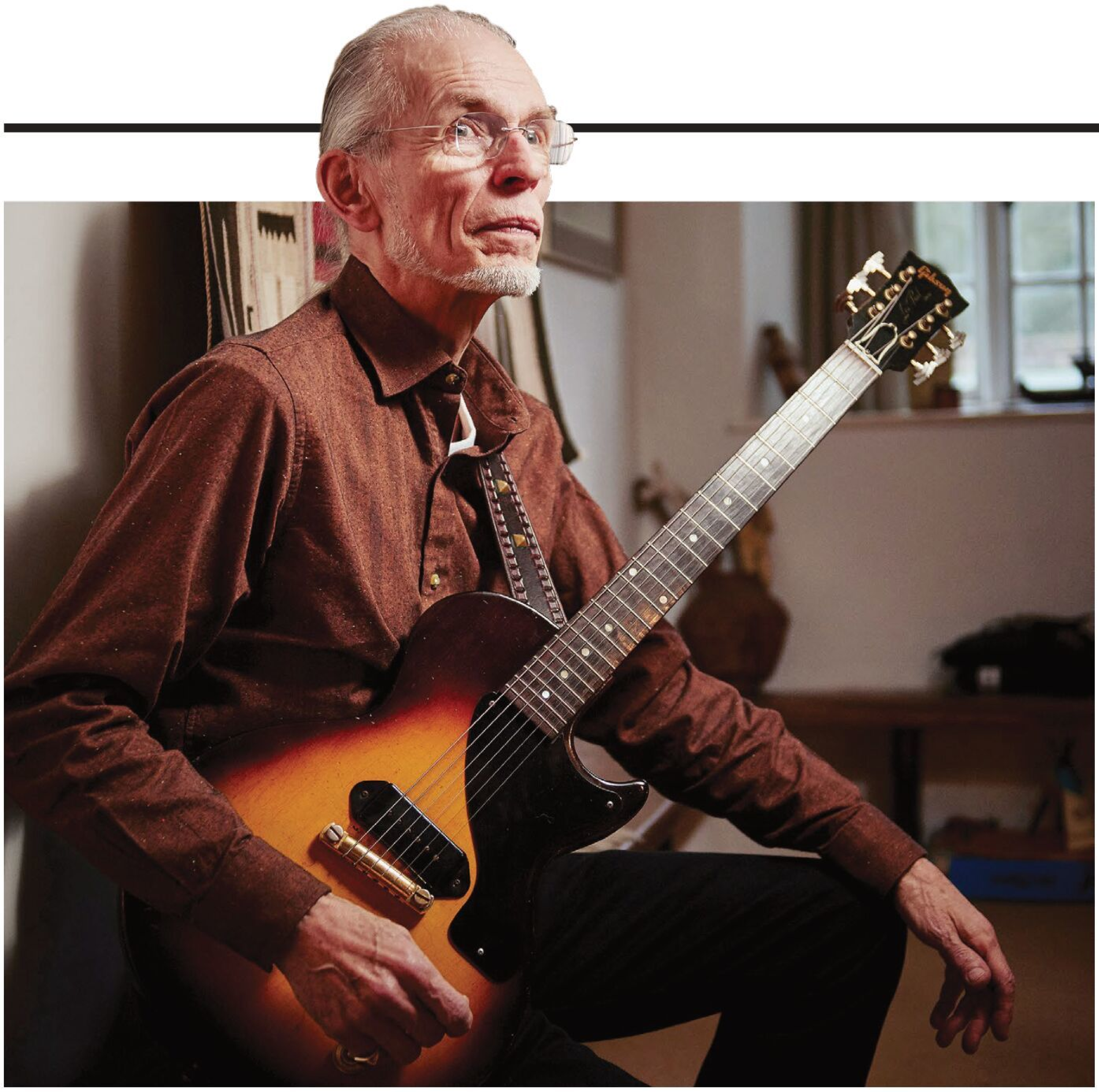
Consignment Deadline: February 10

DALLAS | NEW YORK | BEVERLY HILLS | SAN FRANCISCO | CHICAGO | PALM BEACH
LONDON | PARIS | GENEVA | AMSTERDAM | HONG KONG

Always Accepting Quality Consignments in 40+ Categories
Immediate Cash Advances Available
1.25 Million+ Online Bidder-Members

HERITAGE AUCTIONS
THE WORLD'S LARGEST COLLECTIBLES AUCTIONEER

Paul R. Minshull #16591. BP 12-25%; see HA.com 57619



Steve Howe-Joseph Branston

STEVE HOWE

A Love of Guitar

At 73, an age where many musicians might call it a career, Steve Howe has released a new solo album that finds him creative and thriving. His secret is simply, "Feed yourself well, love the one you're with, raise a family, and develop some kind of relaxation." Whatever his magic formula, *Love Is* brims with strong songs and absolutely sterling guitarmanship from the Yes legend.

You've had a long and prolific solo career outside of Yes and Asia. Where does *Love Is* sit within your solo canon?

Fundamentally, it's just another chapter in that particular story, but after a dozen previous studio releases, I wanted to pay attention to the overall selection of tracks. My balance of half songs and half instrumental material blends my writing and performances, providing an even keel of the things I like to do. It's not attempting to be anything different, but having a certain consistency of production is key to listening to *an album.*

"See Me Through" emphasizes your long-time secret weapon – steel guitar. How do you decide whether to deploy it on a track?

Instinct has always guided me on all guitar choices. The sound can often inspire the parts played, and further my enjoyment to texturize my recordings and live work.

"Fulcrum" is a trademark Howe instrumental, with multiple guitar melodies and tones weaving around each other.

The intro structure on acoustic was joined to the two-string theme section that had started with a percussion track and the Steinberger GM4T melodies. Adding a steel guitar with the acoustic top line, I also added improvised melodic ideas using a Les Paul Roland – no synth employed, but both pickups on – which produces my favored Gibson sound, similar to my ES-175.

While many rock players use crunchy bottom-string riffs, you develop complex upper-fret runs and phrases that become part of the song, as in "Sound Picture." Is that reflective of your love of Wes Montgomery and other jazz players?

The opening to that song, as well as the title track of 1993's *The Grand Scheme Of Things*, show some evidence of my use of either octave playing or something of Wes' rhythmic diversity. Wes Montgomery has been very inspirational to me and so many other players. I saw him live when I was 16 years old!

What other players have inspired you?

There are too many to list, but beyond Wes I'd say Tal Farlow, Kenny Burrell, Charlie Christian, Jim Hall, Hank Garland, and Martin Taylor figure into my list of lasting quality players, each with great tone and terrifically inventive ideas. I loved Django Reinhardt, but find his sound harsh except for his later works on electric guitar. Chet Atkins also swung beautifully and, as my all-time favorite guitarist, showed me total versatility.

There's beautiful acoustic tone at the beginning of "Pause for Thought." Which guitar is that, and how did you get that tremolo-like effect in the middle?

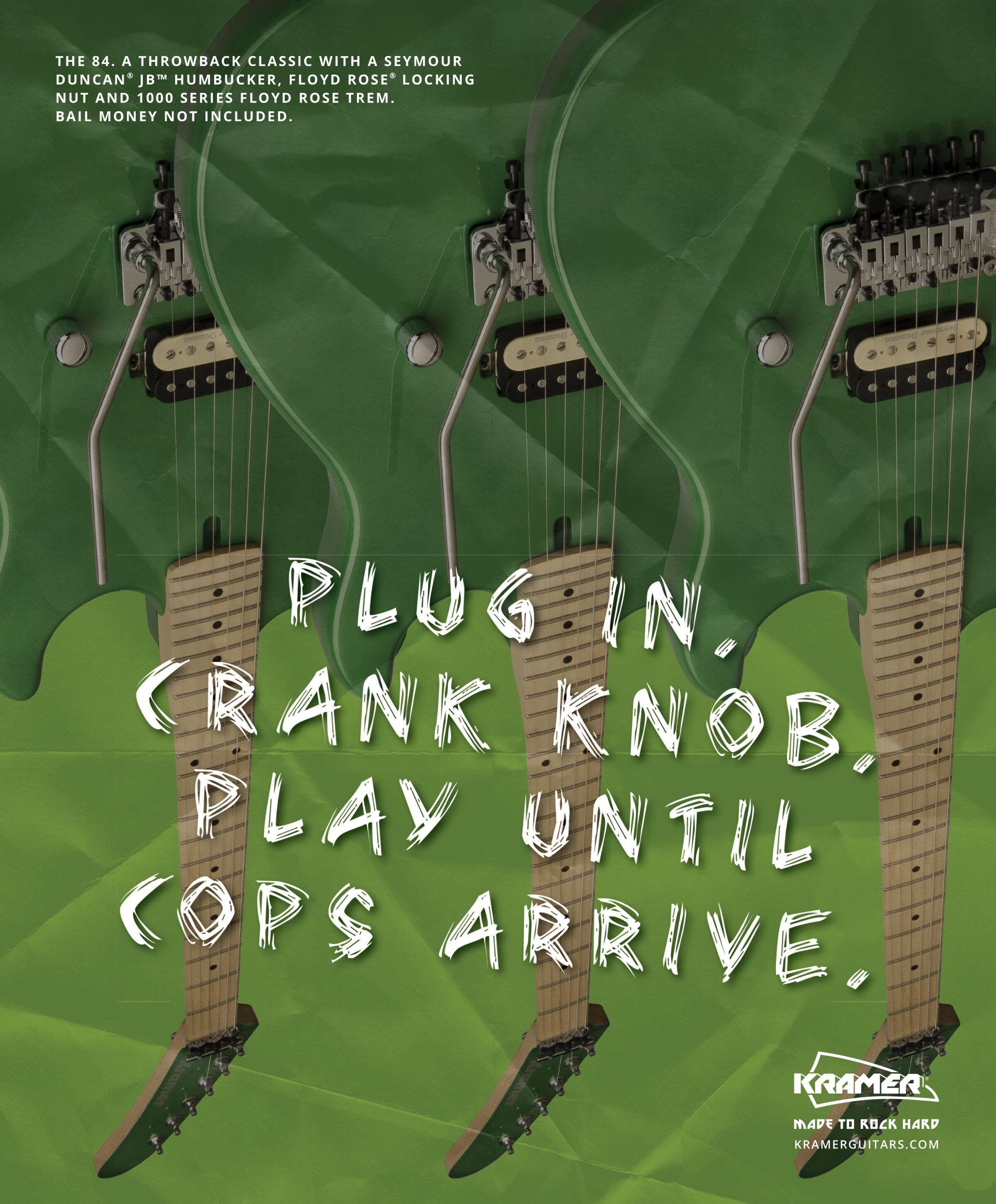
The acoustic is a Martin MC-38 Steve Howe. Besides things like a Coral Sitar tone from a James Tyler Variax, the more unusual sounds came from the Boss GS-10 unit, including [the] tremolo. I employed many guitars from my collection during all recordings. My ES-175 is on "See Me Through" and several other tracks. The ES-345 I used on so many Yes albums doesn't appear, though I still use it quite often.

It's been 45 years since your first solo album, *Beginnings*. What do you remember of those sessions, as you first stepped out from Yes to create your own sound?

I've done several albums combining a wide selection of material, which *Beginnings* certainly does. It was great fun to compose that first solo album, moving right through and across many styles, possibly previously unheard on one single album! Freedom has always been an essential aspect of my music, so that album was my first opportunity to fully explore this vital ingredient. I sensed – hoped – *Beginnings* was the first of many solo works.

You've recently published an autobiography, *All My Yesterdays*. Does it seem like you let some baggage go, such as band conflicts – or do you look back on a 50-year career and feel justifiably proud?

Different challenges come along, which I much like, so the book allowed me to tell *my* story, explain some events, and remember the different moods and sensations of playing the guitar for 60 years, all from my perspective. It wasn't an opportunity to decry, put down or drag readers through too many of the difficulties I've encountered. But I allow myself some pride. When people say I'm *the greatest*, I ask them if they've heard Segovia, Wes, Chet, Jimmy Bryant, and so on, so as to defuse the comment and show my appreciation for the many great players I've learned from. *– **Pete Prown***


THE 84. A THROWBACK CLASSIC WITH A SEYMOUR DUNCAN® JB™ HUMBUCKER, FLOYD ROSE® LOCKING NUT AND 1000 SERIES FLOYD ROSE TREM. BAIL MONEY NOT INCLUDED.
PLUG IN. CRANK KNOB. PLAY UNTIL COPS ARRIVE.
KRAMER
MADE TO ROCK HARD
KRAMERGUITARS.COM

JOE STUMP

Neoclassical Summit

Alcatrazz has returned, with a holy vengeance. After a 35-year hiatus, the band that introduced Steve Vai and Yngwie Malmsteen is back with 72-year-old vocal legend Graham Bonnet and original members Jimmy Waldo and Gary Shea. *Born Innocent* mirrors the writing style of *No Parole From Rock 'N' Roll*, but with special guests, blistering compositions, and the Euro-classical swagger of Bach and roller Joe Stump.

How did you join Alcatrazz?

I was on vacation last year and I got an e-mail from Alcatrazz's manager saying they were re-launching Alcatrazz with original members Graham Bonnet and Jimmy Waldo. He said, "We're looking for a guitar player. Are you interested?" I e-mailed back immediately, "Yeah. Sure." I sent them a video of me playing five of the solos from *No Parole* – "Jet To Jet," "General Hospital," "Kree Nakoorie," "Suffer Me," and "Too Young to Die, Too Drunk to Live." I just did it to show them I was well-versed in all that stuff. It wasn't really an audition. It was more of a formality.

They needed someone who played like Yngwie and Blackmore. That European style is not very common. Yngwie and I are probably the only metal players who are still playing harmonic-minor scales. I love that music. I love playing all the Schenker and Blackmore stuff. I also play things from Chris Impellitteri's *Stand In Line* record.

Talk about the writing.

I thought the record was going to be Rainbow on steroids, which is in my wheelhouse. They wanted some of that, but they also wanted it to be heavier, more metal. I wrote "The Body Beautiful" and "London 1666." "Polar Bear" was a tune I wrote for my band, Tower of Babel, but if Graham Bonnet sings it, more people will hear it.

"Darkness Awaits" is diabolical in its ability to make people quit playing guitar.

(laughs) They needed an instrumental to break up the record. It just so happened I wrote that the week before; I had the classical arpeggio intro by itself. All the melodic stuff was from another song, so I married the two.

The album also has great guests.

The original idea was to have guitarists from Bonnet's past. Dario Mollo is on two tracks. Chris Impellitteri plays on the title track, Steve Vai contributed "Dirty Like The City," but I played all the guitars. It was a challenge for me, but the track came out sounding pretty cool.

You're a fan of the Marshall YJM100 Yngwie Malmsteen signature head.

I've used that amp on the last four records. You can get so many tones because it has a 50-watt/100-watt switch. The 100-watt setting sounds big and smashing, like early Gary Moore *Corridors of Power* and *Victims of the Future*. It can also sound smooth and compressed, like a 50-watt Marshall from like the early Yngwie records.

You also use a couple Blackmore-inspired effects.

BSM Treble Boosters makes a lot of Blackmore-inspired pedals, and Guitar Slinger makes a Blackmore box that's spectacular called an RB1011 Booster. It's transparent and great sounding.

Which guitars did you use?

ESPs, which is one of the biggest metal-guitar builders. I also used a Fender Custom Shop Yngwie Malmsteen 30th Anniversary Strat. It sounds great; there's a significant tone difference between it and a standard Yngwie model. The lead tone is like "Whoa!"

Some of my "Strats" have DiMarzio HS-3s, YJMs, or Injector pickups. I also use the Duncan YJM Furys. I like them all. I use different guitars for different things; I have three tones – evil metal, Blackmore, where I use certain guitars with certain stomp boxes, and the straight-up Yngwie tone. Between the different drive boxes, Strats, and toggling between the 50-watt setting and the 100-watt setting on the YJM Marshall, I can get different tones.

What do you recommend to guitarists interested in playing this style of music?

If you want to learn anything about any music style, it's always great to go to the masters of the genre. You wouldn't think younger players would be interested in the music's history, but they are, which is cool. I'll tell them how arpeggio sweep picking started; Ritchie Blackmore, Gary Moore, Uli Jon Roth, and Michael Schenker all had these little arpeggio sections in their tunes. Then Yngwie came along and added cooler, more-complex sections – and shred was born. I tell them to go back to the guys who wrote the book.

What's next?

I recorded nine tunes for the next Alcatrazz record. Some sound like early Yngwie and a couple are great-sounding Rainbow things that are really cool. It's got more of my stamp on it. It's very strong and a bump up from what we did before. I'm also done with the new Tower of Babel record. **– *Oscar Jordan***

Joe Stump: Alex Solca.

Nir Felder: Justin Bettman.

NIR FELDER

Transcendent

Nir Felder is the latest intervallic phenom pushing the textural boundaries of jazz-guitar composition. Taking a respite from his sideman duties with John Mayer, Erykah Badu, Chaka Khan, and Meshell Ndegeocello, Felder's latest release is simply titled *II*. Felder's playing is lyrical, adventurous, and otherworldly positioned amidst accessible grooves, provocative rhythms, and post-bop soloing.

What's different about this record?

It's a lot of the same themes from *Golden Age*, which had to do with cycles of time, timing, and the eras we live in. If you look at that record when it came out in 2014... imagine if we knew where we'd be in 2020. The stark contrast blows my mind; the pace of change is remarkable. Those are the things I tend to write about.

How do you translate thoughts and images into music?

The imagery is just kind of there, like a guiding principle. It's hard to say, "I'm going to write the color green." That doesn't work for me. The images are like a movie playing in the background. While I'm writing, there are more concrete things that come into play. Because I grew up with popular music, the idea of a hook is always present. It doesn't have to be a pop chorus or anything like that. It just has to be an organizing thing the song is built from. It can be an idea or a germ of something that everything else comes out of.

Other than that, I don't know what I'm looking for. Sometimes I have to know what that is ahead of time, whether it's going to come out of a guitar perspective where I say, "This song is going to have open strings." Then I can see what comes out of that. There are a million ways I could start writing, but if I can hear it in my head, then that's my hook. I can develop something. To me, that's almost like imagery.

"Fire In August" shares those elements.

I love the way the drums connect to the melody. Then there's a place where the bass leaves and then returns. Those organizational things tell the story of the song. There's a video for that song, and the director asked me, "What's the song about?" I said, "The song is like energy. It's like a big thing happening in a small town. That's the kind of energy it is." It's not like fireworks in New York City. It's fireworks in a small town on the Hudson.

You've been playing the same guitar since you were 13.

When I was first starting, I was a huge Hendrix, Clapton, and Stevie Ray Vaughan fan. I wanted to play a Strat like those guys, but the closest thing I could afford was a Tex-Mex Stratocaster – the model that would become the Jimmie Vaughan Tex-Mex. I started playing it eight hours a day, and it got better and better. The more music was played through it, the more life flowed through it.

When I had more money, I couldn't find anything that I liked better. This guitar has had so much playing time. It's been played all over the world, and it has a lot of life in it. I have other instruments, but nothing like that one. There's a deep connection. The quirkiness of the low-output pickups and using .013s works for the music I play.

You love effects pedals.

My guitar's Volume is usually set around 4 and 7, so there's a good amount of treble. I'm using a Tube Screamer that Robert Keeley modified, and a Klon KTR. Because I have the Volume down, it mellows the high-end and overdrive. To me, it sounds warmer and darker, and fits the jazz thing. I also have a Line 6 DL4 Delay, a Boss DD-3, and King Tone pedals by Jesse Davey; I use the Blues Power and the Duellist. They also have a fuzz and one I use called the Octaland. Jesse is a great player and has a real ear for making pedals. They're my secret weapons.

How are you handling the quarantine?

I'm not trying to pretend these are normal times. I'm taking the time to pause, reflect, and do other things, but I've enjoyed doing Instagram live concerts from home. When I feel like playing, I turn on the camera and let people watch. I play standards, and people love it. It feels like I'm playing a show. Real genius emerges when we make do with what we have. – ***Oscar Jordan***

PETER PARCEK

The Supernatural

Mixing electric blues, loud guitars, and heavy psychedelia, Peter Parcek cuts right to the bone on *Mississippi Suitcase* (see our review in this issue"s "Hit List"). His performance is fiery and deep – there's never a show-off lick. After witnessing Parcek's soulful licks backstage, even Buddy Guy proclaimed, "You're as bad as Eric Clapton – and I *know* Eric Clapton!" High praise, indeed.

There's an avalanche of blues-rock albums these days, but *Mississippi Suitcase* almost leaps out of the speakers. How do you play blues with such honesty?

When writing these songs, I challenged myself to dig and find the deepest place I could reach, emotionally and spiritually. I wanted the stories to reflect where we are right now, but also have a timeless quality. It's all close to the bone.

"Beyond Here Lies Nothing" would've been approved by Roy Buchanan.

That's a huge compliment; I love Buchanan and once opened for him. It was a crash course in intensity, dynamics, and naked soul. I believe he used his Tele through a dimed Vibrolux that night, turning the amp so the speakers were facing the wall. Roy was friendly and avuncular before he played – but onstage, he was all business. With "Beyond Here Lies Nothing," I wanted to stay with the mood, and let it be as romantic and warm as the lyric.

Obviously, Peter Green is in the mix; you cover the Bluesbreakers' "The Supernatural."

I was very lucky to experience Peter with Fleetwood Mac live multiple times during the blues boom, when I lived in London. Some sets were in trio format with John McVie and Mick Fleetwood, and Green was at the height of his powers.

"The Supernatural" is an intense mountain to climb. The volume and sustain caused a bit of havoc with producer/engineer Ducky Carlisle's neighbors. But it helps to move air to achieve that degree of sustain. We used an older Marshall and a combination of guitars – a Les Paul '59 reissue (Ducky's) and a Custom Shop Tele Junior, along with reverb and delay. We added an E-bow guitar after the neighbors complained.

"Life's a One-Way Ticket" has great slide.

On that track, Luther Dickinson plays slide. He's absolutely brilliant. I play slide in open and standard tunings, mostly open, influenced by Mississippi Fred McDowell, Blind Willie Johnson, Robert Johnson, Son House, Robert Nighthawk, Earl Hooker, Elmore James, Tampa Red, Ry Cooder, Mick Taylor, Duane Allman, Sonny Landreth, and Rick Vito.

You play "Eleanor Rigby" as a heavy guitar instrumental, which *surprisingly*, totally works.

Thanks. The lyrics and melody are highly evocative and contain themes of isolation, loneliness, and mortality, which continue to be relevant and pertinent. The drummer on that track is Tim Carman, bassist is Marc Hickox, and keyboardist is Tom West. The band created a tremendous groove, so I just let the guitar sing. The song has a C chord during the melody, which we changed to its relative minor. Like many guitarists, I was highly influenced by Buchanan and Danny Gatton. They were stunning at hybrid picking, playing forward and backward rolls.

How do you get such a fat tone in the studio?

Ducky has a tremendous collection of vintage amps. We used a tweed Twin, Bassman, brown Deluxe, and a few vintage Marshalls, including a big box/four-input half stack. There was also a Hiwatt Bulldog, a Cage, and a Supro with a 15" speaker. I brought a Swart Atomic Space Tone, Carr Skylark, Tungsten Crema Wheat, and a Craig Collins amp, which is like a tweed Deluxe. Pedals included a Klon Centaur, Lovepedal Tchula and Vintage/Modern, Ramble FX, Marvel Drive and Twin Bender, Strymon Flint, and Analog Man Prince Of Tone. Also additional pedals from Mr. Black, Dunlop, Fulltone, Greer, Old Blood Noise Endeavors, and On the Road FX.

Which guitars did you use?

I borrowed a '61 Strat from a friend, and also used a Fender Custom Shop Tele Junior, Xotic XSC, Asher T Deluxe, Lentz HSL, Guttlin Cutaway Joker, 1960 Les Paul Junior and Les Paul '58 reissue, a '50s Harmony Stratotone, Ibanez George Benson, and an Epiphone hollowbody.

"Head Full of Ghosts" speaks to blues and psychedelia. You seem to have come right out of that '60s era of smoky, hazy, soulful guitar.

I was thinking "Albert Collins meets Jimi Hendrix and Peter Green." Also a little bit of Grant Green, whom I feel kinship with. Back then, it seemed like music and feeling were first and foremost. An amazing number of artists were working in real time and there was an accompanying idealism that, while it may have been somewhat naive, was also refreshingly imbued with hope and optimism. In many ways, we could use more hope, togetherness, and a sense of shared purpose in our time. That's what I'm trying to convey with my guitar. ***– Pete Prown***

Peter Parcek: Margaret Lampert.

John Petrucci: Larry DiMarzio.

JOHN PETRUCCI

Dream Solo

With live shows being mostly non-existent during the pandemic for rock bands, Dream Theater guitarist John Petrucci used his downtime wisely – recording his second solo effort, *Terminal Velocity*. His first solo album in 15 years, the nine-track offering is 100 percent instrumental and guitar-driven, and sees Petrucci unite once more with original DT drummer Mike Portnoy, as well as bassist Dave LaRue.

How do you approach an all-instrumental album as opposed to a Dream Theater album?

The focus is on guitar. As with *Suspended Animation*, I kept it a trio – guitar, bass, drums. In Dream Theater, there's vocals, lyrics, concepts, keyboards; it's a much larger production. *Terminal Velocity* is a guitar-solo album, and I'm playing all the melodies, themes, and solos. That's the best way to describe it, as obvious as that may seem.

How was it playing again with Mike Portnoy?

That was great. I'm really happy Mike said yes. We didn't really get to play together – I wrote all the music, recorded the guitars, programmed some drums for reference, then Mike actually came to my studio and tracked to my recording. So, a couple of times we played a couple of things for fun, but we didn't get to play these songs together, unfortunately. But he did a tremendous job, and the end result *does* sound like we're playing together, which is really cool.

Which tracks are you most proud of, from a guitar perspective?

If I'm going to listen for reference, I gravitate to "The Oddfather" or "Temple of Circadia" or "Out of the Blue." "Out of the Blue" is interesting because it's a side of my playing that's sort of bluesy. Gary Moore, Larry Carlton – that kind of vibe people don't normally hear me play. It's fun. Another proud moment would be "Gemini," because that's the oldest song. I wrote it a long time ago and I'd play it as a guitar demo back when I used to do guitar clinics in the early to mid '90s. I'd never recorded it. So, that one makes me proud, as well, just because of the nostalgia.

Which guitars, effects, and amps do we hear on the album?

I used my signature Ernie Ball Music Man Majesty six-string for most of the record, but "Temple of Circadia" was on a seven-string. And that went into my signature Mesa Boogie JP-2C. We miked up a Mesa Boogie 4x12 Rectifier cab – that was the core of my sound. Anytime I used a wah, it was my Dunlop signature JP95. And of course, my signature pick – I have four of them with Dunlop, and for this album, I used the Trinity. There's also my TC Electronic signature Dreamscape pedal. The guitars have my signature DiMarzio pickups, the Dreamcatcher and Rainmaker. Those four – guitar, pickup, amp, wah, picks – that's the sound I worked on developing very graciously with these incredible companies. Developing signature gear enabled me to have exactly the sound I'm looking for on the record.

What is it about your signature guitar that makes it unique?

When you look at the Majesty – and this is difficult to do, given the amount of guitars out there – it's a very unique design in the shape. It's a neck-through, and it's built to be a performance machine. The features, having a piezo and a boost on the Volume control – all the knobs and switches laid out in ergonomic fashion that follows the arc of your arm as you're playing – it's just meant for live performance. Like, a high-performance automobile. There's nothing like that guitar – it's really incredible to play. And, they're works of art. The engineers and the guitar builders at Ernie Ball Music Man are the real deal. They're unbelievable.

What is your most-complex or trickiest song to play?

There's definitely a lot of them. With Dream Theater or my solo music, there are moments in a song that are difficult – it might not be the whole song from start to finish. "Damage Control," from *Suspended Animation*, is a long song and there's a lot going on in it. Dream Theater, before the pandemic, was on tour in support of *Distance Over Time*, but we were also celebrating the 20th anniversary of *Scenes From A Memory* – which came out in '99 – and there's some crazy stuff on there. "Beyond This Life," "The Dance of Eternity"…. there are some moments, for sure. – ***Greg Prato*** VG

VIRTUOSO VERSION

The Peavey EVH Wolfgang

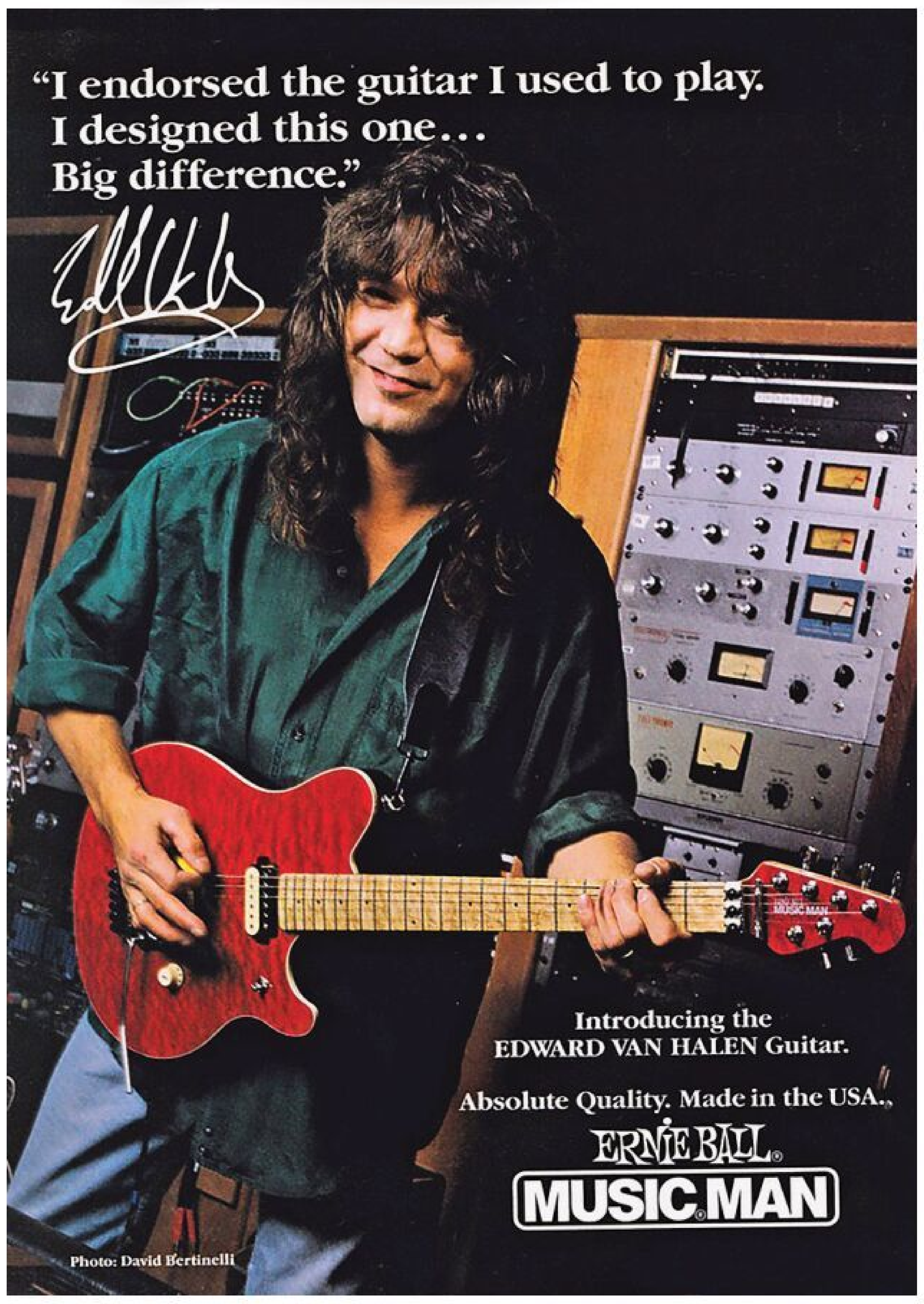
TEXT AND PHOTOS BY WILLIE G. MOSELEY

Peavey has developed signature models for players ranging from Steve Cropper to Rudy Sarzo. Hands down, the most noteworthy was the EVH Wolfgang.

Peavey's collaboration with Edward Van Halen germinated in the mid '90s as his prior arrangement with Ernie Ball/Music Man was nearing an end. Already signed to endorse the 5150 amplifier, when Van Halen management asked about a guitar, CEO Hartley Peavey jumped.

At the time, Jim DeCola was Peavey's Supervisor of Guitar Design Engineering, and he set about creating two "pre-prototypes."

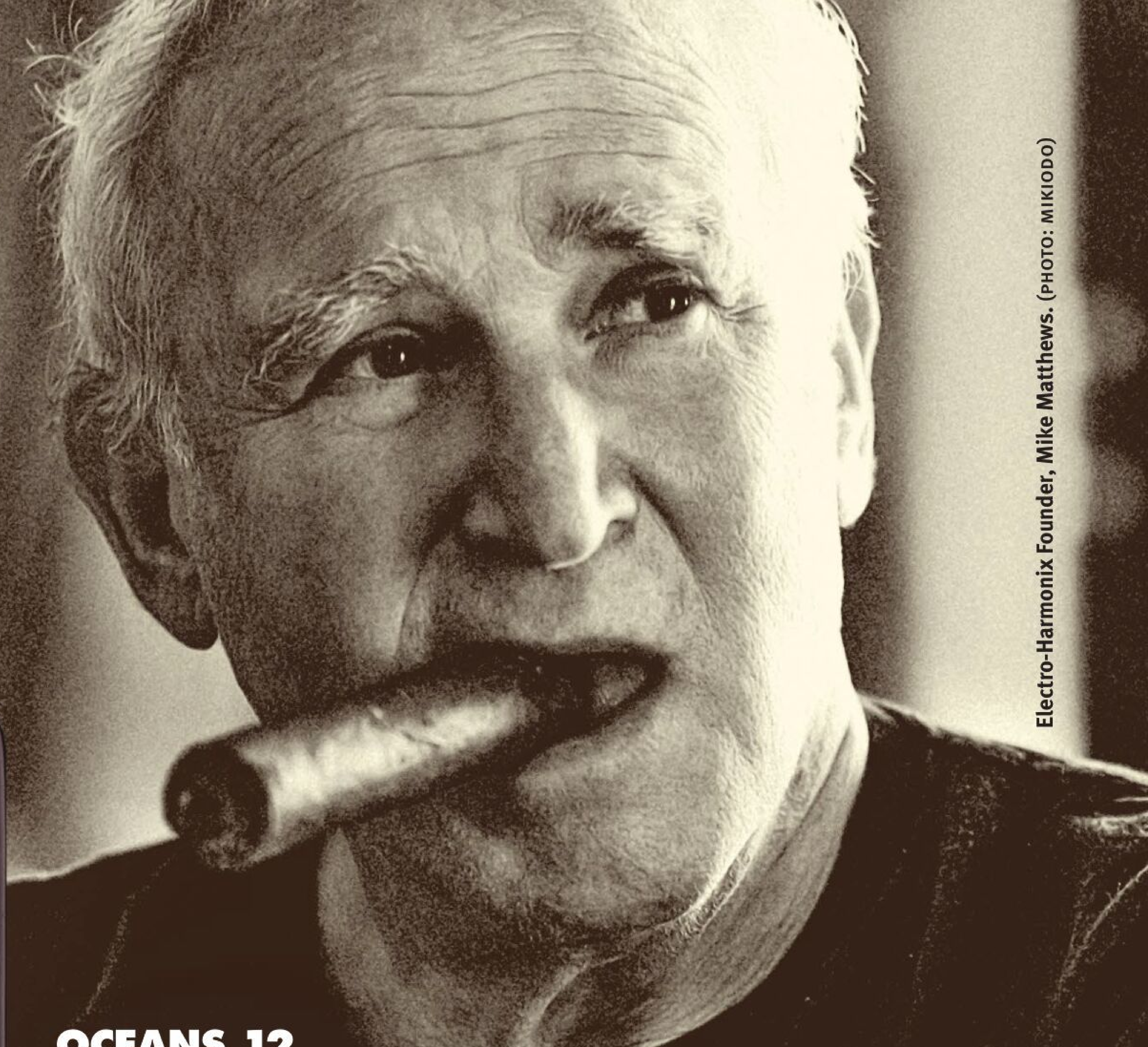
"The first was actually a replica of the Music Man (guitar), but with a Peavey neck," said DeCola. "I made a template from the Ernie Ball/Music Man body and changed the neck pocket to our Maxcess joint, which I had designed for our Cropper Classic. It had an



"Big Difference." Eddie Van Halen with his first design, made for Ernie Ball Music Man.

SONIC INNOVATION SINCE 1968

ELECTRO-HARMONIX broke new ground in 1968, creating innovative products at compelling prices. More than half a century later, we're still at it.



Electro-Harmonix Founder, Mike Matthews. (PHOTO: MIKIODO)

OCEANS 12 DUAL STEREO REVERB

Two independent stereo reverbs you can run in pairs (series or parallel) or use alone. 12 glorious reverb types, each with multiple modes. 24 presets. Advanced effect-shaping and much more.

PITCH FORK®+

Two independent polyphonic pitch shifting engines, each capable of transposing over a +/- 3 octave range. Rock-solid tracking and organic musical tone. Extensive control. 100 presets.

1440 STEREO LOOPER

20 loops with up to 24 minutes of stereo recording. One-shot, Reverse, Octave and Retrigger effects. Syncs to MIDI Clock. Adjustable fadeout. Download and upload audio files with 1440 Loop Manager app.

electro-harmonix
WWW.EHX.COM

Jim DeCola crafted this "pre-prototype" (left) with DiMarzio pickups "…to show [Eddie Van Halen] that we could build the basic guitar." One of the earliest prototypes (right) was the first to acquire a see-through amber finish and "scoop" at the tip of the headstock.

Peavey's 1999 EVH brochure included this comparison of the Wolfgang Special and standard, both finished in Vintage Gold.

aluminum extrusion that sat at the end of the neck to allow it to become heel-less, and extended under the neck pickup.

"I used birdseye maple for the neck and fretboard, the body was basswood with a 3/16" quilted-maple top, and we got spare DiMarzio pickups. We weren't trying to reinvent everything at that point; we just wanted to show him that we could build the basic guitar."

DeCola tinted the headstock and laminated top in an amber color and presented the instrument to Eddie Van Halen in Pensacola, Florida, where the band was rehearsing for its 1995 tour to support *Balance*.

As extra incentive, DeCola also made a three-quarter guitar as a birthday present for Van Halen's son, Wolfgang. Technically, the downsized instrument was the first Wolfgang prototype, as the elder Van Halen requested its body shape be used for the full-size version. It also inspired the model's name.

"He just said 'Make it bigger,'" DeCola recounted.

Once the deal was done, Van Halen became involved with the design and there was a lot of give-and-take during development. Van Halen didn't

Peavey HP2 photos courtesy of Hartley Peavey.

want a Tone control, and at first suggested a three-position pickup toggle on the lower cutaway. Peavey nixed both ideas, but did wire the toggle switch in reverse compared to most three-ways – up on the Wolfgang selects the bridge pickup, down engages the neck.

For the headstock, Van Halen pushed for a smaller version of Gibson's Flying V head, but DeCola deferred, saying they couldn't copy the design. Instead, he steered Eddie to a small, offset three-and-three silhouette he'd shaped for a personal guitar. Van Halen then drew a shape that DeCola thought was too close to a '70s Washburn design, followed by one that was too Dean-like. Then, DeCola impulsively walked over to a spindle sander and routed a scoop at the top of his headstock. The result was at once sufficiently V-shaped but kept the Peavey profile along its edges. Bingo!

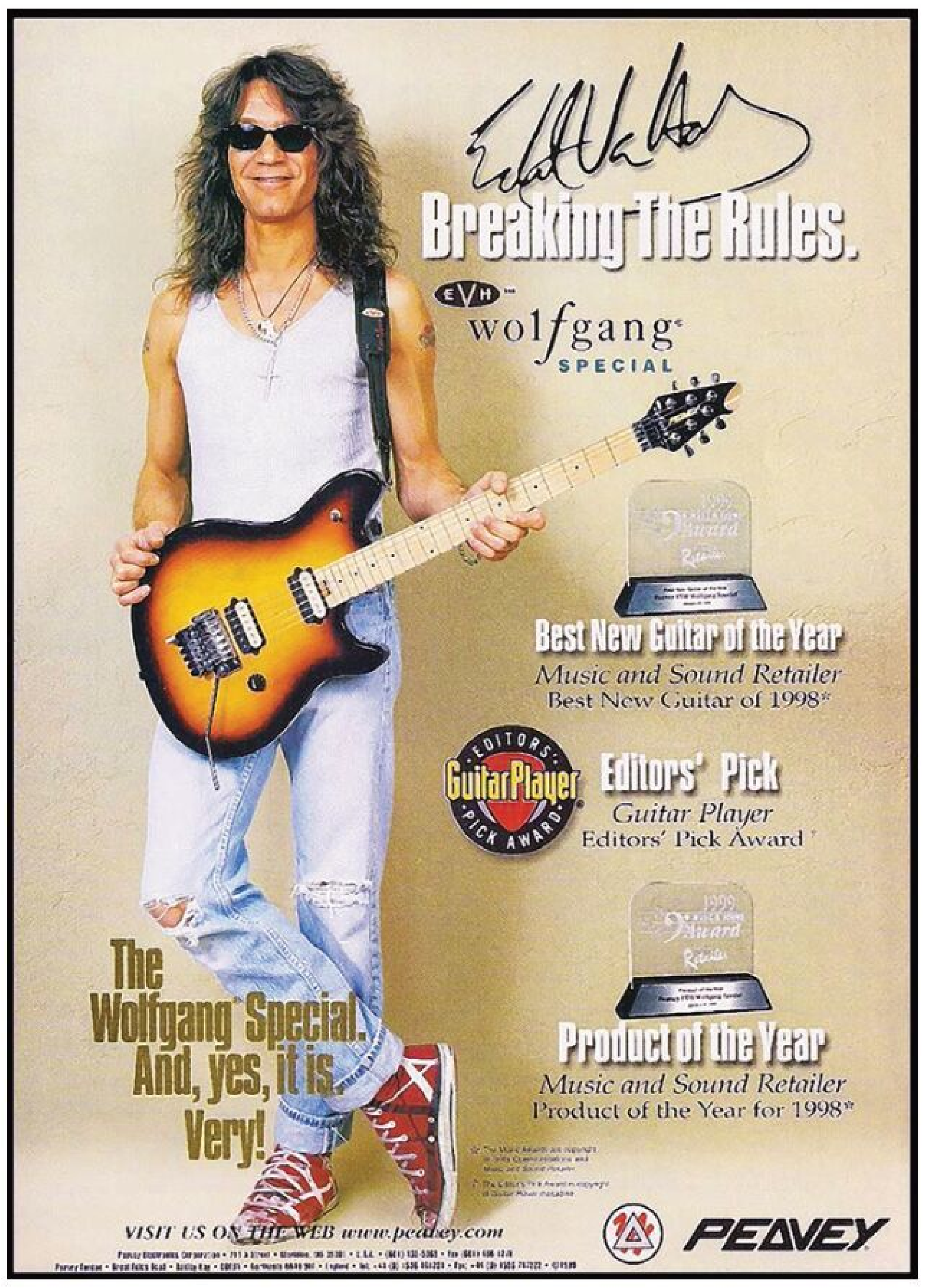
The neck was reinforced with two graphite rods, and truss adjustment was done at the body/neck joint – a first for the company. The adjuster thumbwheel was recessed in the neck.

Other tweaks happened along the way.

"(The pre-prototype) was a bit neck-heavy, kind of like a Telecaster or Music Man," DeCola said. "The Wolfgang is a bit more body-heavy. When you have it strapped on, it'll hang like a Les Paul."

While its scale was 25$^{1}/_{2}$" and it had 22 frets, many players said it almost felt like a short-scale.

Pickups were Peavey units wound to Eddie's specifications. Other elements included a Peavey/Floyd-Rose-licensed double-locking



A 1998 ad touting industry awards given to the Wolfgang Special.

vibrato and Eddie's patented D-Tuna drop-tuner. Four prototypes were made.

The 1996 price list included four models, priced in $100 increments. List for the base (solid color, stop tailpiece, arched-top basswood body) was $1,498.99. Adding the vibrato bumped it to $1,598.99; the step-up to a transparent figured maple top made it $1,698.99 for the hardtail version, $1,798.99

The Peavey EVH Wolfgang Special ST was the second (and final) effort to market a domestic version priced under $1,000. This circa-2000 example (left) is finished in Gloss Purple. The HP2 was also offered in Deep Ocean and Cherryburst.

for vibrato. Production versions eventually were offered with a rosewood fretboard.

The EVH Wolfgang Special, introduced in early '98, listed below $1,000 ($998.99 for the hardtail variant) with its non-contoured basswood body and one knob (for Volume). Its ne(ck was still maple, but not figured with birdseye. The graphite rods remained. Later examples had rosewood fretboards.

By July of '99, the basic Wolfgang Special was listed for $1,099.99, but Peavey returned to the important sub-$1,000 price point in early 2000 with the Special ST, sporting a recessed tune-o-matic bridge and stop tailpiece. Other variants later included the Vintage Gold edition and a Special Flame Top. A three-quarter-size "7.5" Wolfgang was briefly listed, but only about 10 were made. An imported version appeared in the new millennium.

Van Halen's endorsement ended amicably in 2004, DeCola moved to Nashville to work for Fender and is now Product Development Manager at Gibson. Peavey suspended domestic guitar production in 2010, but returned in '17 with the HP2, a basswood body/maple-top guitar with a birdseye maple neck and fretboard. **VG**

Amp courtesy of True Vintage Guitar, photos by John Shults.

TWINNING

The Gibson GA-55

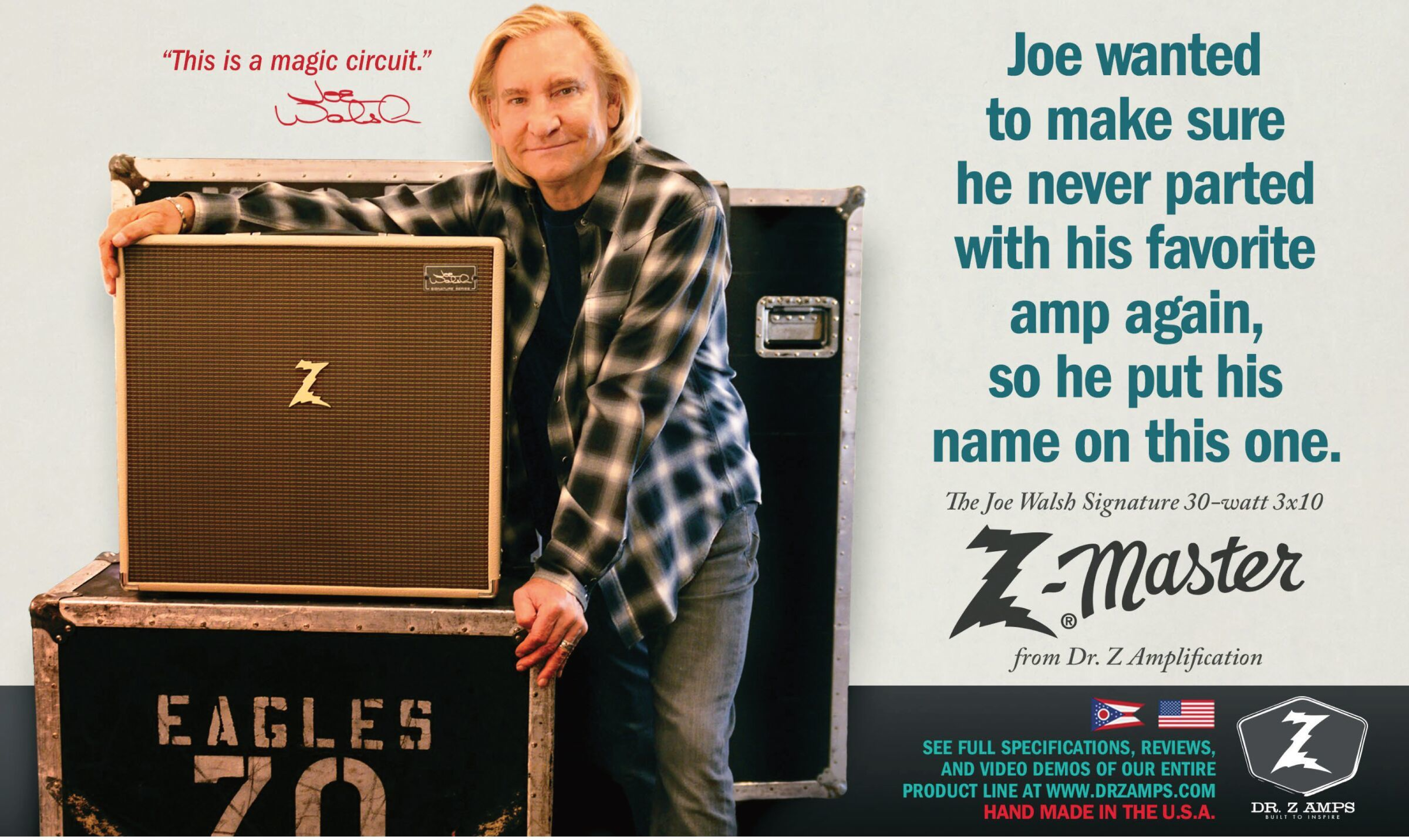
BY DAVE HUNTER

Even as rock and roll provided the wave that would carry a guitar boom, Gibson remained mired in jazz and dance-band tradition. That perspective informed the company's amplifier designs, which run contrary to the hot-rod Chevys and space-aged guitars that otherwise defined pop culture in 1957. But, crank up an old two-tone GA-55, and you're ready to rumble.

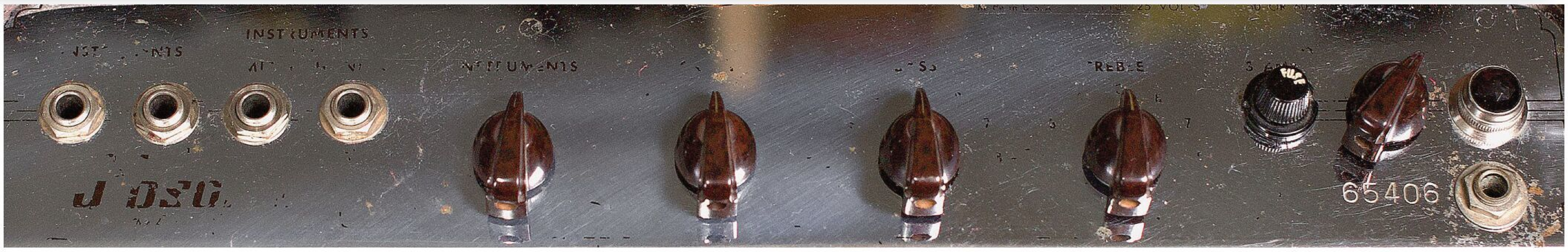
1957 GIBSON GA-55

- Preamp tubes: two 12AY7, one 6SC7
- Output tubes: two 6L6GA
- Rectifier: 5V4
- Controls: Instrument Volume, Mic/Inst Volume, Bass, and Treble
- Speaker: two 12" Jensen P12P
- Output: approximately 18 watts RMS

As familiar as we are with the standard guitar-amp templates that form the foundation of the market today – variations on the tweed Deluxe or Bassman, blackface reverb combos, the Vox AC15 and AC30, or the Marshall plexi and high-gain 2204 circuits – it's still thrilling to pop the hood on an also-ran from back in the day to find it has almost nothing in common with conventional classics. For those chasing affordable versions of semi-collectible vintage amps that ape the sound and performance of the most-popular designs from the '50s and '60s, that might not be a good thing. For those who value originality, though, and want to stand out from the crowd sonically and visually, there's an inherent value in the amps that strayed off the beaten path. Before delving


"This is a magic circuit."
Joe wanted to make sure he never parted with his favorite amp again, so he put his name on this one.
The Joe Walsh Signature 30-watt 3x10
Z-Master®
from Dr. Z Amplification
SEE FULL SPECIFICATIONS, REVIEWS, AND VIDEO DEMOS OF OUR ENTIRE PRODUCT LINE AT WWW.DRZAMPS.COM
HAND MADE IN THE U.S.A.
DR. Z AMPS
EAGLES

Capturing the Magic...
one pickup at a time
Lollar
Handmade in the USA lollarpickups.com 206.463.9838



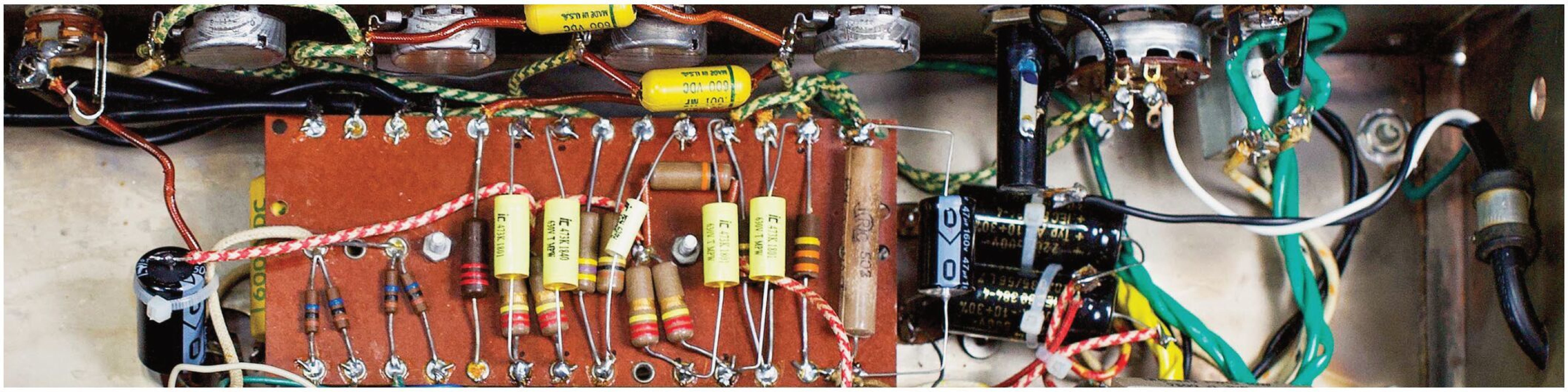
A pair of Jensen P12 Alnico V speakers in an open-back combo screams "classic tweed Twin..." of a different color. Tricky to read on this well-worn panel, the controls include (from left) Instrument Volume, Microphone or Instrument Volume, Bass, Treble, and the power switch.

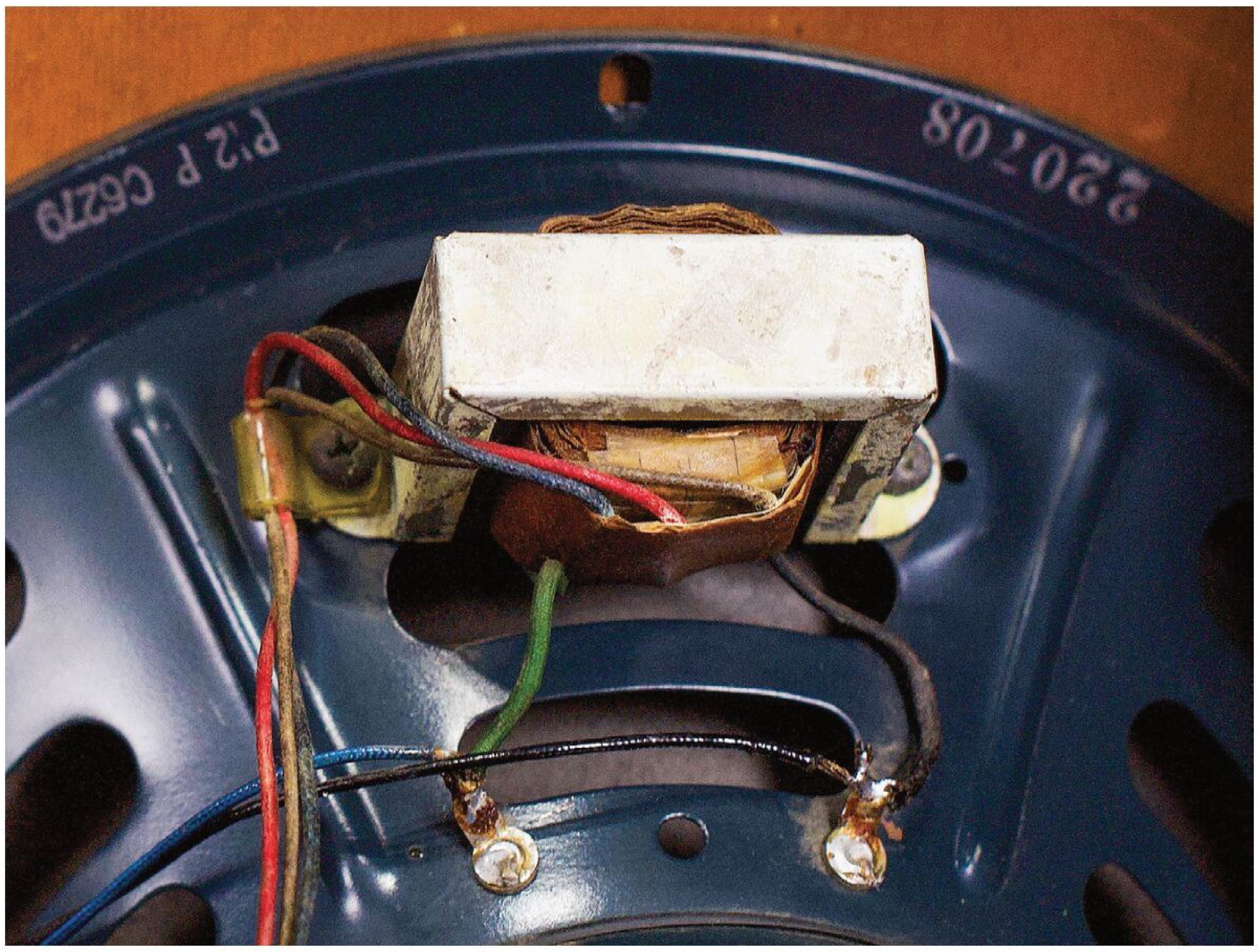
further let's put the GA-55 into context, then examine just how different it is.

Fender scored a major first in late 1946 or early '47 with the 2x10" V-front Dual-Professional (the first production dual-speaker guitar amp, later renamed Super) and upped the ante in '52 with the 2x12" Twin, a format that others were rapidly adopting for their flagship combos. Gibson generally made a point of not following Fender's lead or copping its designs – strenuously, almost belligerently so given the young upstart from California was rapidly becoming the world's most-respected guitar-amp maker – but that stubbornness is responsible for a line of amps that we now see as something other than the Fender wannabes that so many other makers were putting out in the late '50s and '60s.

The lovely '57 GA-55 featured here is a case in point. Outwardly, it might appear to be a reply to the "low-powered" tweed Twin, with two 12" Jensen speakers and a dual-6L6 output stage, but virtually every scintilla of the design is different otherwise, making it a thoroughly original flavor of vintage-toned cool for players who value the alternatives. Funnily enough, a slightly later iteration of Fender's own Twin (and a few other amps) would briefly appear to follow in the footsteps of this Gibson combo by adopting a rendition of its tone circuit (albeit somewhat altered) though that might have been as much by chance and experimentation as anything else.

The GA-55 has two channels, the first labeled "Instrument," the second "Instrument or Microphone" (all of which are difficult to read in the rubbed-out





While it looks like a typical well-constructed circuit of the era, the GA-55 includes plenty of unusual design work under the hood. Also note the replacement of some coupling caps to keep this clean example running well. The GA-55's output transformer, not particularly large for a dual-6L6 amp, is mounted externally, on the frame of one of its speakers.

legends on the panel of this otherwise remarkably clean example). The latter offers treble enhancement thanks to the bright cap on its Volume control. Each channel opens with a 12AY7, with each input routed to its own triode within those dual-triode preamp tubes – much like you'd see in a Fender Twin of the same year – but the Gibson's gain stages are configured altogether differently.

Rather than using cathode biasing on the preamp tubes, as most modern amps had adopted by this time (and most do today), the GA-55's 12AY7s are grid-leak biased, with much lower DC voltages on their plates (around 40 volts versus approximately 150 volts on Fenders of the era). As such, they have their coupling capacitors between the input jacks and the grid of each triode (essentially the tube's "input") with the cathodes tied directly to ground. The result is a propensity to draw more gain from the preamp tube and distort more quickly, though the use of lower-gain 12AY7s tames that somewhat, as does the next stage in the signal chain – a passive tone stack with no gain make-up stage following it on the way to the phase inverter.

Likewise, the tone stack itself is unusual, with a variation on the Baxandall EQ circuit more often seen in hi-fi amps, though also briefly used in a handful of brown-Tolex Fenders for a few months in late 1960, while Leo was apparently still figuring out what tone circuit would best take his amps into the new era. Rather than the chewy texture and slight midrange hump of the cathode-follower tone stack of many other tweed-era amps (some Gibsons included) or the mid-scooped response of the blackface tone stack, the Baxandall provided fairly balanced and linear cut or boost of the bass and treble. Each knob delivered close to a unity response in the middle (a.k.a. "noon") position, with an EQ boost when turned clockwise, or a cut when turned counterclockwise. Significant clockwise rotation also delivers a slight overall gain boost. It's quite a versatile EQ stage, yet some players feel it contributes to a sound that's not "traditional" in the realm of classic tube guitar amps.

From there, an octal 6SC7 preamp tube comprises a paraphase inverter to send the signal on to the 6L6GA output tubes. Most of us will see a pair of 6L6 types in an output stage of a sizeable combo and think "40 watts," but there are several factors that tame the GA-55's overall output. Even Fender's "low-powered" tweed Twin of the same year, a fairly efficient fixed-bias design, only put out 28 to 35 watts or so. Configured as it is (though you'll often see listings on today's vintage market calling it a "30-watt amp") this '57 Gibson combo likely produced around 18 watts. The 6L6GA is a lower-powered output tube than the "GC" variant that became more common a few years later. It's also more limited in the plate voltage it can handle, and the GA-55 treats it pretty gently, delivering around 355 volts to the plates and 305 to the grids. Couple that to a not-overly capacious output transformer mounted on the frame of one of the Alnico-magnet Jensen P12P speakers, and it's entirely understandable that this amp's firepower isn't busting out of the high teens.

Is that a bad thing? Absolutely not! Today, with so many players scrambling to squeeze bountiful tone from smaller decibels, this amp hits the sweet spot with ease, and issues chewy, juicy, dynamic personality and playing feel aplenty in the process. There's definitely tweedy character in the easy, browned-out overdrive, slightly granular texture, and buoyant compression, but it all comes with a round, balanced tone that's unlike any other '50s classic. And, it offers the ability to craft a broad range of voicings from the Bass and Treble controls. All in all, the GA-55 is an interesting alternative that sounds as tasty as its irresistible two-tone styling looks. **VG**

2020 HOLIDAY BUYER'S GUIDE

When that guitar player in your home sits to write their holiday wish list, odds are good it'll include a new instrument or "toy" to help make noi... er, music! Here's a handy list of the latest gadgets, ready to help Santa put smiles on faces!

1 COLLINGS TRADITIONAL CASES

Collings Traditional cases are handcrafted in-house to exacting standards for a precision fit, Womfortable ergonomics, and classic vintage style. Key features include lightweight, yet highly durable arched 3-ply poplar construction, custom nickel-plated steel hardware, premium grained leather handles, injection molded padding, and an elegant crushed velvet interior for a case that enhances the experience of owning a fine instrument. **www.collingsguitars.com**

1

2 ALL-TONE SPEAKERS

When All-Tone speakers were released in 2002 they immediately gained favor with guitarists that wanted the high-end detail and responsiveness associated with American speakers, combined with the warmth and balls of a classic British speaker. And now All-Tones are back, baby! New models along with the original 1250 make your dreams of the perfect British/American tone marriage real. **www.alltonespeakers.com**

2

3 SOLODALLAS

The Schaffer Replica: Storm is the rediscovery of the century! This analog optical limiter/boost/line buffer was reverse-engineered from the Schaffer-Vega wireless units used by nearly every legendary guitarist throughout the '70s and '80s. Schaffer's "opto-isolator" limiter circuit produces unparalleled attack, sustain and note separation which is then fed through his harmonically rich preamp design and into a traditional opamp capable of +31dB. **www.solodallas.com**

4 MAXON APEX808

Designed by TubeScreamer creator Susumu Tamura, the APEX808 was developed after meticulous analysis of over 100 vintage and current production Tubescreamer/808 pedals. The APEX808 features a NOS op amp that generates incredible transparency, clarity and note-to-note separation. The APEX808 allows the user to capture the sounds and feel of the best vintage Tubescreamer without having to play thru or pay thousands to do so. Street Price - $300 **www.godlyke.com**

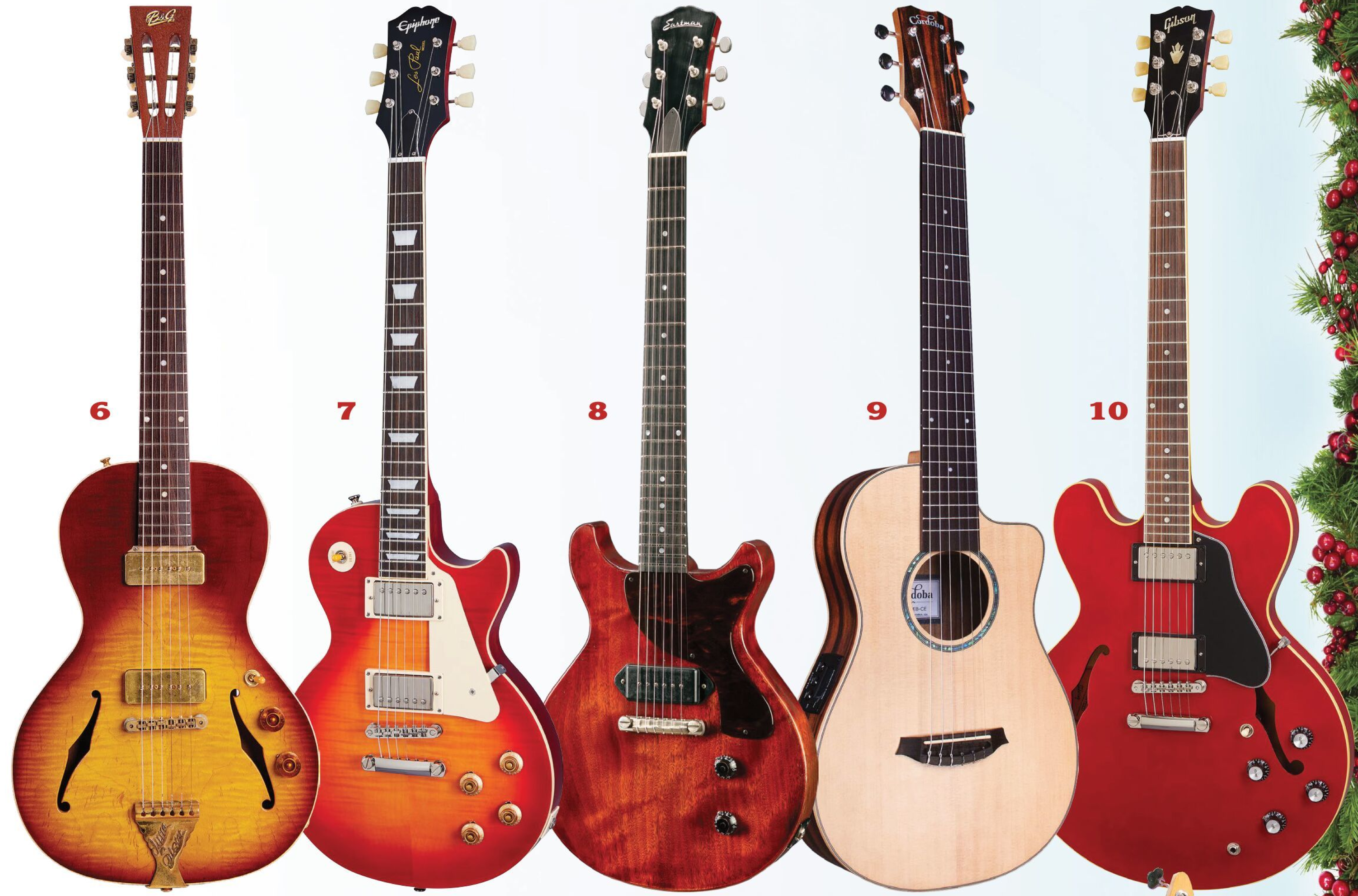
5 RAMBLE FX

The Marvel Drive is inspired by the mighty Marshall plexi amplifiers. It uses multiple stages of JFET transistors that respond much like vacuum tubes, giving Marvel Drive a dynamic touch. Two gain knobs simulate a plexi amp with patched inputs. An innovative dual voltage switch gives 9V or 18V without the need for an 18V supply. MSRP: $179.99. **www.ramblefx.com**

3

4

5



6 7 8 9 10

6 B&G GUITARS

The B&G Standard Build series features the best-selling models, with the most popular features ordered from our Private Build series throughout the years. Owning a B&G premium "Made in Tel-Aviv" instrument has never been more reachable. Starting at $2,799. **www.bngguitars.com**

7 EPIPHONE

The Limited Edition 1959 Les Paul™ Standard is Epiphone's stunning recreation of the rare vintage classic. Featuring a mahogany body with a maple top with a AAA figured maple veneer, comfortable 1959 hand-rolled neck profile with long neck tenon, aged finish, Gibson USA BurstBucker 2 & 3 humbucking pickups, Switchcraft selector switch CTS® pots, 50s era wiring, Mallory™ capacitors, non-beveled pickguard, and new Epiphone Deluxe vintage tuners. **www.epiphone.com**

8 EASTMAN GUITARS

Featuring a cap-less, one-piece Okoume Mahogany solid body, set neck, and a single Lollar "50's Spec" Dogear P90 in the bridge, the SB55 effortlessly nails the tones from favorite rock & roll albums. Both the SB55/v-SB and SB55DC/v are equipped with premium Faber hardware, including a compensated Faber bridge for perfect intonation – all surrounded by a vintage Antique Varnish finish. **www.eastmanguitars.com**

9 CORDOBA MINI II EB-CE

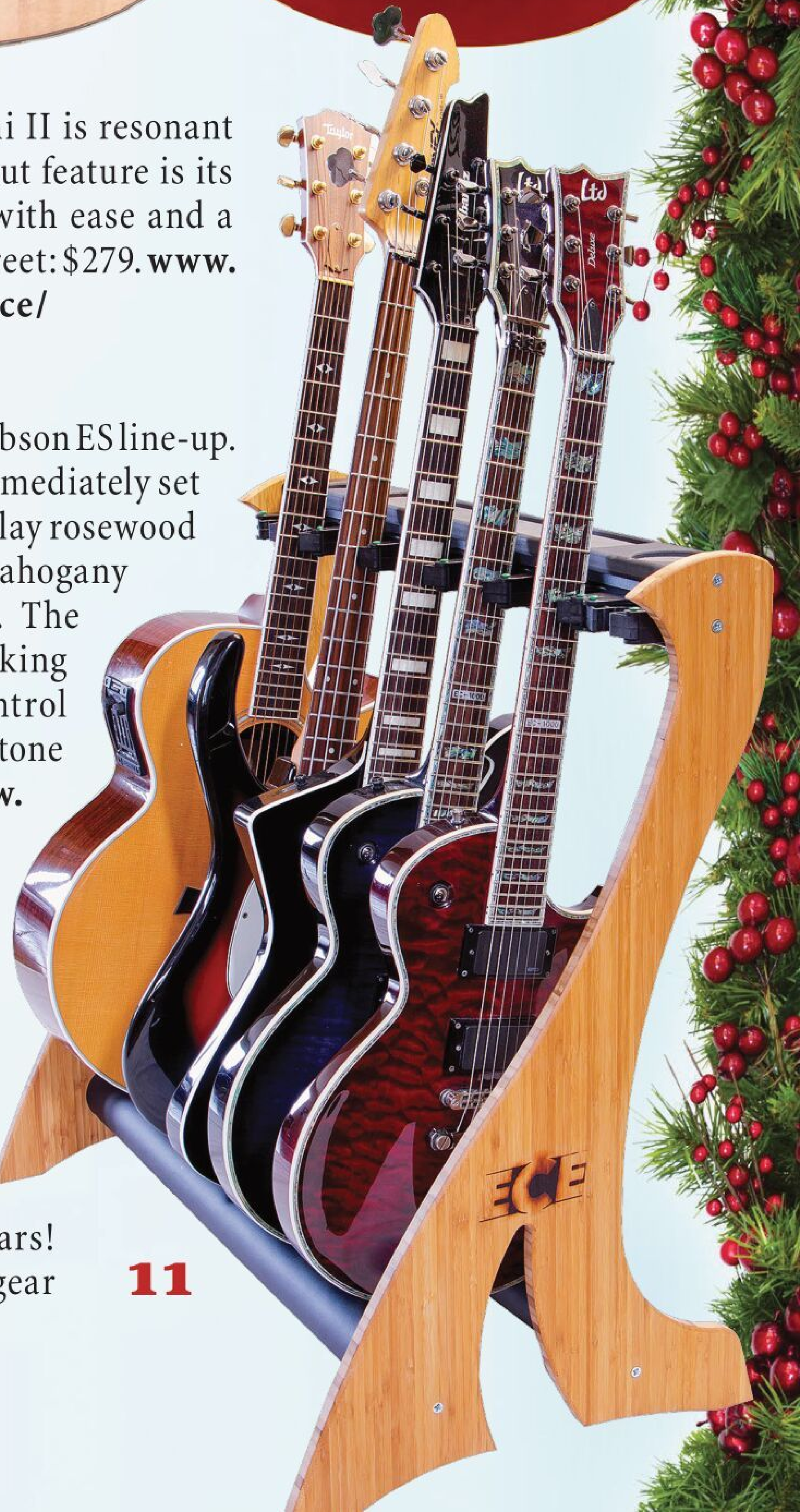
The perfect guitar on-the-go. Built with a solid spruce top and striped ebony back and sides, this Mini II is resonant with a clear, defined tone. Another stand-out feature is its cutaway for reaching the uppermost frets with ease and a Córdoba pickup with on-board tuner. U.S. Street: $279. **www.cordobaguitars.com/guitars/mini-ii-eb-ce/**

10 GIBSON

The Gibson ES-335 is the cornerstone of the Gibson ES line-up. From its inaugural appearance in 1958, it immediately set an unmatched standard. The pearloid dot inlay rosewood fingerboard on a hand-rolled Rounded "C"mahogany neck remind players where it all started. The all-new Gibson Calibrated T-Type humbucking pickups paired with our hand-wired control assembly showcases the versatile Gibson ES tone that players craved for over 60 years. **www.gibson.com**

11 EMERALD CITY ENGINEERING

ECE's feature-rich stands are beautifully crafted from carbonized bamboo, and maple and matte black composite panels. Hand rubbed Danish Oil finish brings the natural wood tones to life. Adjustable spacing allows stands to be customized to accommodate your collection...up to 24 guitars! There is no better stand on the market. Your gear deserves this. **www.ece-LLC.net**



11

13

12

14

15

16

12 ELECTRO-HARMONIX
The Pitch Fork+ features two independent pitch shifting engines with full control over each. Both will transpose your pitch up or down over a +/- three octave range and detune +/-99 cents. With rock solid tracking, an organic, musical tone and extensive control, it's your ultimate harmonizer. **www.ehx.com**

13 DRYBELL EFFECTS
The Engine is a highly versatile and fully analog foundation preamp with distinct voicing inspired by '60s British classic amps and sounds. It covers all the classic overdriven tones on a variety of amps and can be pushed even more with our take on the classic Range(master) and a powerful EQ/Boost section. Price: $299.00. **www.drybell.com**

14 VAN DYKE-HARMS
The Hybrid T-style bridge gives the player the option of toploader or string-through body routing, yielding different tension characteristics for each string. Because of the more robust construction, there is no loss of sustain when strung as a toploader. Price as shown with VDH compensated saddles is $189, or $135 without saddles. For more information, call 660.281.4155, email ben@vandykeharms.com or visit **www.vandykeharms.com.**

15 CARR AMPLIFIERS
The Telstar blends the sinewy harmonic assertion of EL84s with the deep full control of 6L6s in a new and unique push pull recipe. The Lean/Lush switch tailors the body of the tone while the 53/58 switch changes the overall gain structure and the frequencies the Tone control emphasizes. Sonically treading the years from early Fullerton 50s roundness thru late 50s proto British bite. **www.carramps.com**

16 108 ROCK STAR GUITARS
The ultimate Coffee table book portraying intimate guitar portraits captured in a fresh and distinctive way that reveals the beauty and art of these magnificent instruments owned by Clapton, Page, Frampton, Santana, Slash, Krieger, Wylde and more. Foreword by the late Les Paul. Limited first print run copies of both Hardcover and Softcover editions available now at Amazon.com and **www.Rowman.com**

17 CIRCLE THREE DESIGNS
The GT Briefcase by Circle Three Designs is a portable workstation that allows you to comfortably work on your guitar. It folds up into a road case for easy storage/travel. The V shaped neck-rest securely holds a variety of neck shapes and sizes. It also has three accessory cavities and a magnetic dish. Proudly made in the USA and available at **www.CircleThreeDesigns.com**

17

"I wish I'd done this many years ago. This course is broken down into clear, concise bites, that are easy to digest, and leaves you prepared for the next step. Anyone, and I mean anyone, can go from barely knowing how to turn an amp on and off, to a thorough understanding of the inner workings." Denney - Murfreesboro, TN

"This course gives great background into how different component choices affect tone, and it also shows why the amps are designed the way they are. I would recommend this course to anyone who needs to know what they're doing as a designer or a repair tech." Asher - Bethlehem, NH

"Gerald's clear and lean writing style and excellent ability to describe so clearly what has been a mystery to me for all of my guitar playing life makes working on these lessons a great deal of fun." Greg - Denver, CO

"There is great satisfaction in having a great sounding amp, but it is even more exciting and gratifying when you are the one making it happen!" ***Gerald Weber***

How would you like to get a quick start on becoming a tube guitar amp guru? Sound Exciting? It is easier than you may think.

Introducing:

Gerald Weber's "Fast Track" Online Tube Guitar Amplifier Course by email

If you've ever wanted to: Keep your collection in top repair and sounding best • Work on friends' amps • Experiment with modifications • Buy old tube gear to refurbish and modify • Have a fun "side hustle" to pick up extra cash • Design and build custom amps • Change careers!

Trim years off the learning curve with Gerald Weber's "Fast Track Online Tube Guitar Amplifier Course by email.

Each Course lesson includes both the written part of the lesson and a video presentation link. The video really helps with the distinctions in the written lesson. So you learn by reading AND by watching the video. You will learn at an amazing speed and best of all, the material will be retained.

First Lesson is 100% FREE!

I only want serious participants in the program so I am offering the first lesson **100% FREE** so that you can look at the course and see if it is for you. Just send me an email and I will email you the first lesson **FREE,** the accompanying video link, along with the course outline. Just think, in a very short time, you could be having fun and experience the satisfaction of working with tube guitar amps and making great tone!

Gerald Weber

512-932-3130 • gerald20@earthlink.net

19

18

20

18 MESA/BOOGIE
The MESA/Boogie Fillmore 100 reminds us what truly huge Tone, not necessarily with loud volume or unmanageable weight, is all about. Experience Tweed architecture like you've never experienced before with 2 channels, 3 modes, lush Reverb and the flexibility to choose from FULL POWER (98W Clean/112W Max), HALF (40W Clean/50W Max) and LOW (22W Clean/30W Max) at the switch. Starting at $1,799. **www.mesaboogie.com**

19 ANGELTONE PICKUPS
Angeltone Pickups has been making handcrafted single coil pickups since 2004. There are over thirty models to choose from, ranging from the 5S7, 6S9 or Avenger for 'S' type guitars to the 50R rhythm/50B lead set for 'T' style guitars. Left handed versions of all our models are available at no extra charge. Contact us at (920) 651-9892 or **findyourtone@angeltone.com**

20 LEVY'S LEATHERS
Time to upgrade your guitar with one of our best sellers, the Levy's 3" top grain leather guitar strap with foam padding wrapped in garment leather. This handcrafted, ladder-style adjustment strap ranges from 37" to 51" and features the Levy's signature embossed logo. Choose from three beautiful colors: black, dark brown, and brown with cream. **www. levysleathers.com**

21 MIDWOOD GUITAR STUDIO
Located in the historic Plaza Midwood district of Charlotte, NC, our gallery-esque showroom serves both our local community and the world with the finest guitars and amps made today. We are a small team of passionate musicians that are always ready to help you find the gear to make the sound in your head a reality. (980) 265-1976 **www. midwoodguitarstudio.com**

22 FLEX-CABLE
Flex-Cable True-Sonic Guitar Leads. After making cables for everyone else for 59 years, engineers at Flex-Cable decided to make the very finest for themselves and their customers. Their ultra-low noise, super high bandwidth cable has exceptional signal accuracy. Handmade in the USA with custom molded Neutrik regular & silent ends. You'll hear the difference. From $129.00 Fine guitars deserve fine cables. (231)-937-8000 **www. true-sonic.com**

23 JIM PETERIK
Have the Eye of the Tiger for 2021 with Guitar Collector/ Grammy Award Winning Singer/Songwriter Jim Peterik's 2020/2021 Stars, Guitars and Songs Calendar! Filled with photos of Jim's favorite guitars, performance pics with legendary Rockers, Birthdays of Guitar Greats, stories behind Jim's biggest hits, "Eye," "Vehicle," "Hold on Loosely," etc . and More! On sale now at **www. jimpeterik.com**

21

22

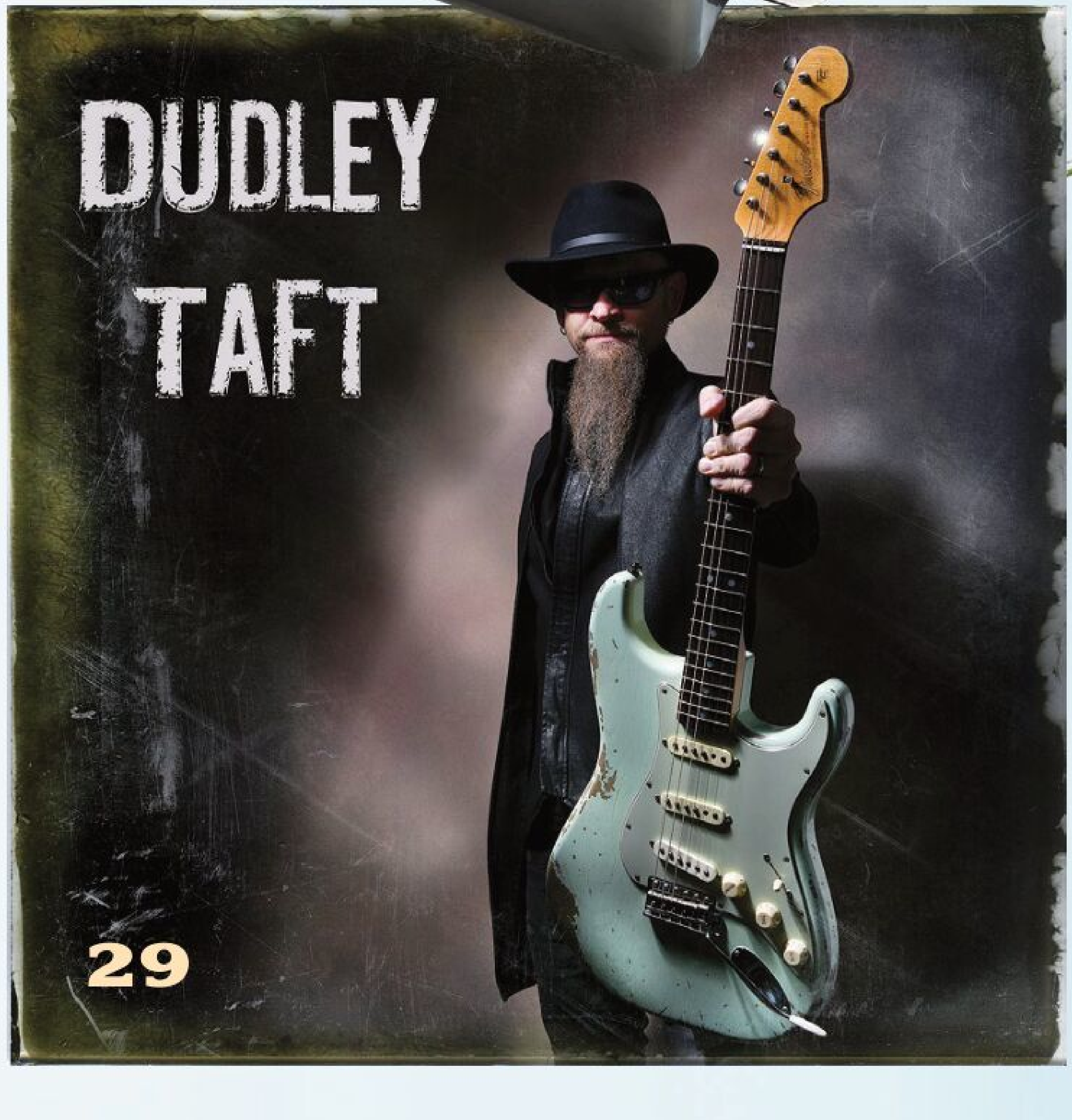
24

25

26

27

28



29

24 APEX TUBE MATCHING
Apex Tube Matching is the finest tube matching available in the industry. Our custom-designed hardware and software developed in-house allow us to match tubes to our exact specifications and criteria. Unlike currently available matching systems, our system allows for very small measurements of current, allowing our matching system to be extremely accurate compared to common matching methods. **www.apexmatching.com**

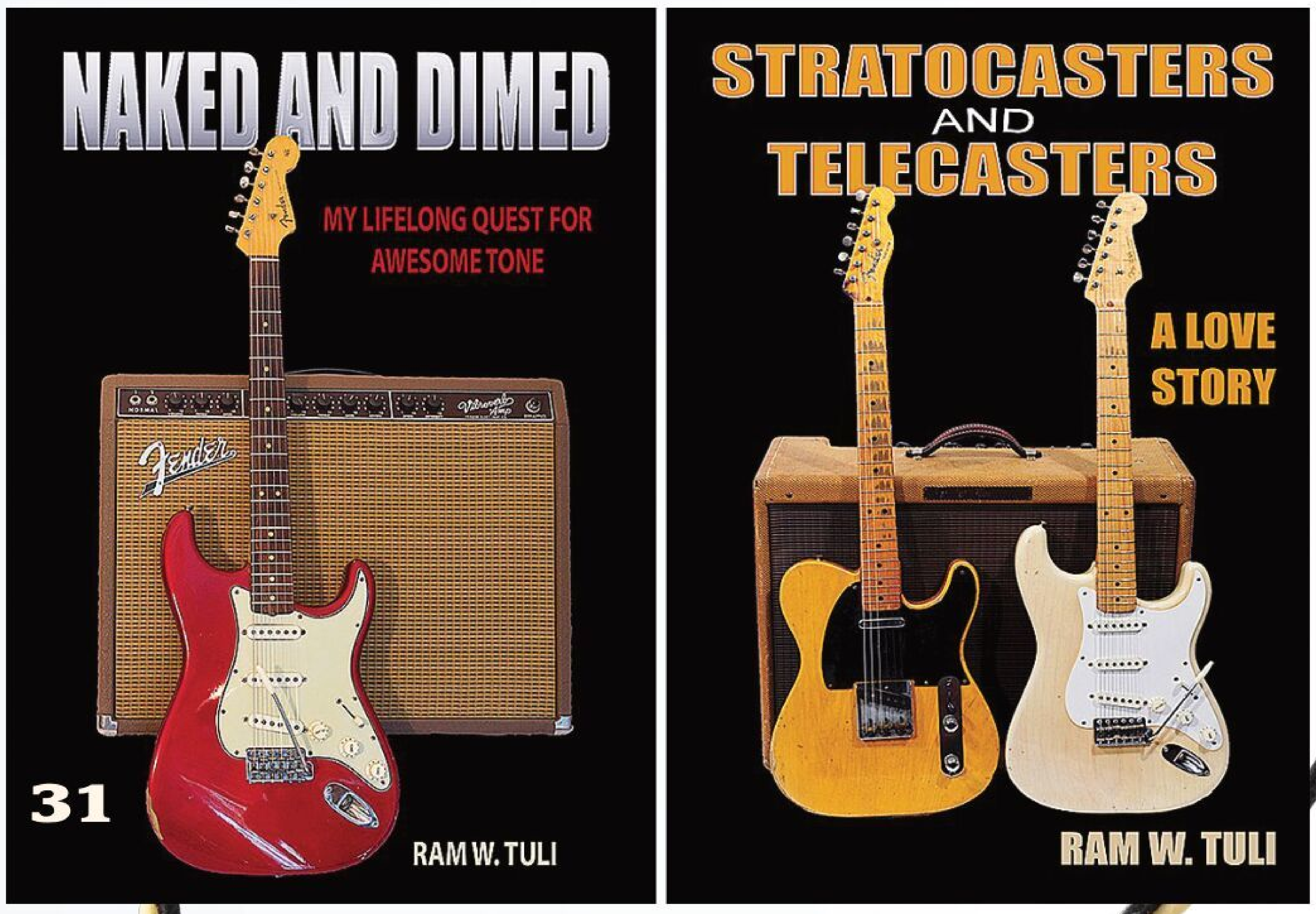
25 DR. Z
The Z-Master is a hand-wired reproduction of Joe Walsh's 1959 5E7 Bandmaster. An inspiring design with a magical, unique 3x10 alnico speaker complement, it must be played to be truly appreciated. Looming large in the period-correct details is a paper wound Model 1848 output transformer built specifically for this amp by Triad Transformers. You'd be hard pressed to "walk away" from the first signature amplifier from Dr. Z. **www.drzamps.com**

26 GUITAR SHOP TEES
Get a new T-Shirt each month from iconic Guitar Shops from around the world. Each month subscribers get a limited edition T-shirt along with special offers and amazing extras! Subscriptions are available month to month or by a 3, 6, or 12 month package starting at $22 per month. **www.guitarshoptees.com**

27 CELESTION
Sacrificing none of the delicious musicality of your favourite Celestions, the Neo 250 Copperback is a neodymium speaker that supplies tons of tone without the signature cone break-up immediately associated with the classic Celestion growl. And built with a neodymium magnet, you get all this power and tone weighing in at a modest 5.5lb (2.6kg). Street Price: $249. **www.celestion.com**

28 EMG PICKUPS
EMG Pickups Active 57/66 TW Pickup Set is the latest humbucker to get the dual mode upgrade. This modern twist on the PAF voiced humbucker set now comes with vintage single coil tones. Stacked coils give you precision clarity in the neck & bridge positions all with the push or pull of your potentiometer. Visit **www.emgpickups.com** for more information.

29 DUDLEY TAFT
Get the newest album, *Cosmic Radio*, by Dudley Taft! Released in October, enjoy 12 tracks of original blues-rock! "reminds one of Hendrix and a good number of hard rock bands of the seventies" – *Blues in the South* (UK) "Lovers of fat, dirty Blues rock and splitting guitar riffs will be delighted..." – *Concert Monkey* (BE) "his best to date…" – *BluesBlues* (UK). **www.dudleytaft.com**



32

33

30 MESA/BOOGIE
The MESA/Boogie California Tweed powered by 4x6V6 Power Tubes and a Multi-Watt Power Amp, features Duo-Class and Dyna-Watt technologies delivering five power levels, two operating classes and three wiring options via a single 5-Way Rotary Switch. Experience a revolutionary update of the classic single-channel Tweed Icon featuring Reverb, an all-tube Effects Loop and five perfectly voiced increments of bubbly 6V6 power. Starting at $1,699. **www.mesaboogie.com**

31 RAM W. TULI
In *Naked and Dimed: My Lifelong Quest for Awesome Tone*, Ram W. Tuli explores the tones and textures of Leo Fender's most famous amps. In *Stratocasters and Telecasters: A Love Story* he explores the two legendary guitars in vivid detail. Both books are available on Amazon as both eBooks or paperbacks. *Naked and Dimed*: **https://www.amazon.com/dp/1694686035** *Stratocasters and Telecasters*: **https://www.amazon.com/dp/B08CWBDD4Q**

32 EARPEACE
EarPeace PRO is the highest performing, most comfortable hearing protection. The filter technology features a tuned acoustic membrane that precisely replicates the sound signature at a safer volume. The patented Contour Ear Plugs® and oval format ensure a supremely comfortable, ergonomic fit. EarPeace PRO is the next evolution in ultra-fi hearing protection for musicians. Use coupon 'Vintage' for 10% off. **www.earpeace.com**

33 LINDY FRALIN
Stand out in the mix and transform your Telecaster into a P90 powerhouse with Steel Pole 43's for Tele. You won't get a traditional Telecaster tone out of these pickups, and that's the point! Lindy Fralin designed our Steel Pole 43's to be the meanest-sounding and most aggressive Telecaster pickups out of our entire Telecaster Pickup line. Listen today! **www.fralinpickups.com**

34 TECH 21
The SansAmp PSA 2.0 is a pedal version of Tech 21's renowned rackmount. For stage and studio, and for any instrument. Merges an all-analog signal path with convenient digital programmability. Features 49 factory presets, 128 memory locations. Performance Mode turns it into a 3-channel stompbox. Super simple custom programming. Turn the knobs, hear the difference in real time, push Save. Done. Street $399 **www.tech21nyc.com**

35

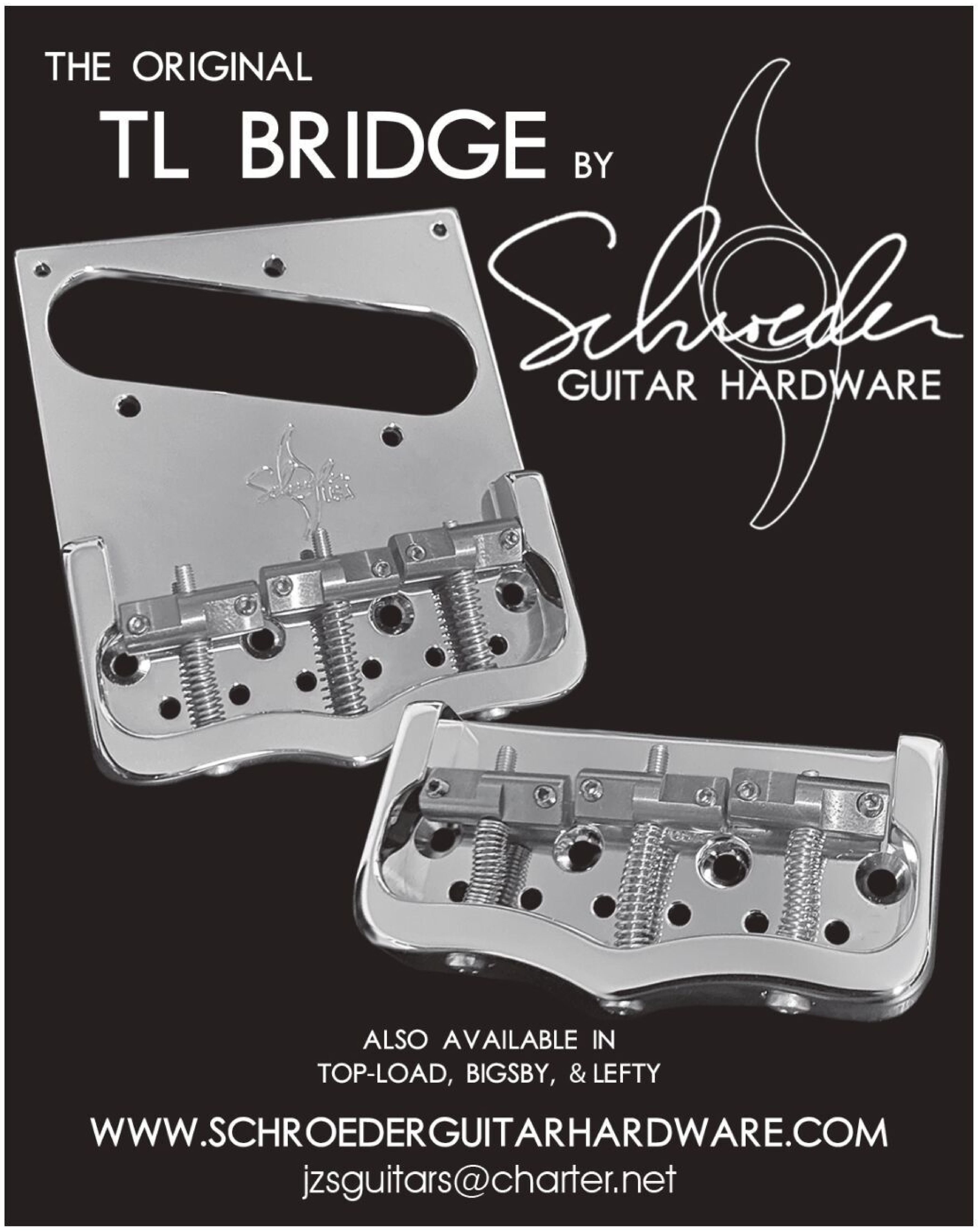
36

37

35 EARTHBOARD
Earthboard continues to innovate where other pedalboards are… just bored! EBII Pedalboard System tackles every pedalboard hassle – messy cables, searching for power outlets, long hours to rearrange your rig, noise interference, ripping velcro, sensitive IC/reverse polarity/high-draw pedals, pedalboard "real estate", and need for additional power supplies/accessories. Too good to be true? Check it out: **https://earthboardmusic.com** Use code VGXmas25 for 25% off.

36 SLIDEWINDER RING
The SlideWinder Ring is a "magnetic floating fret"… the world's only active-analog technology for playing guitar. Each ring is a handcrafted functional work of art you can use to play guitar in entirely new ways. These rings incorporate a double-ended "ski-tip" magnetic-bar, with flexible wings for fitting any finger perfectly. You get 15% off using promo code: Vintageslide at **http://SlideWinderRing.com**

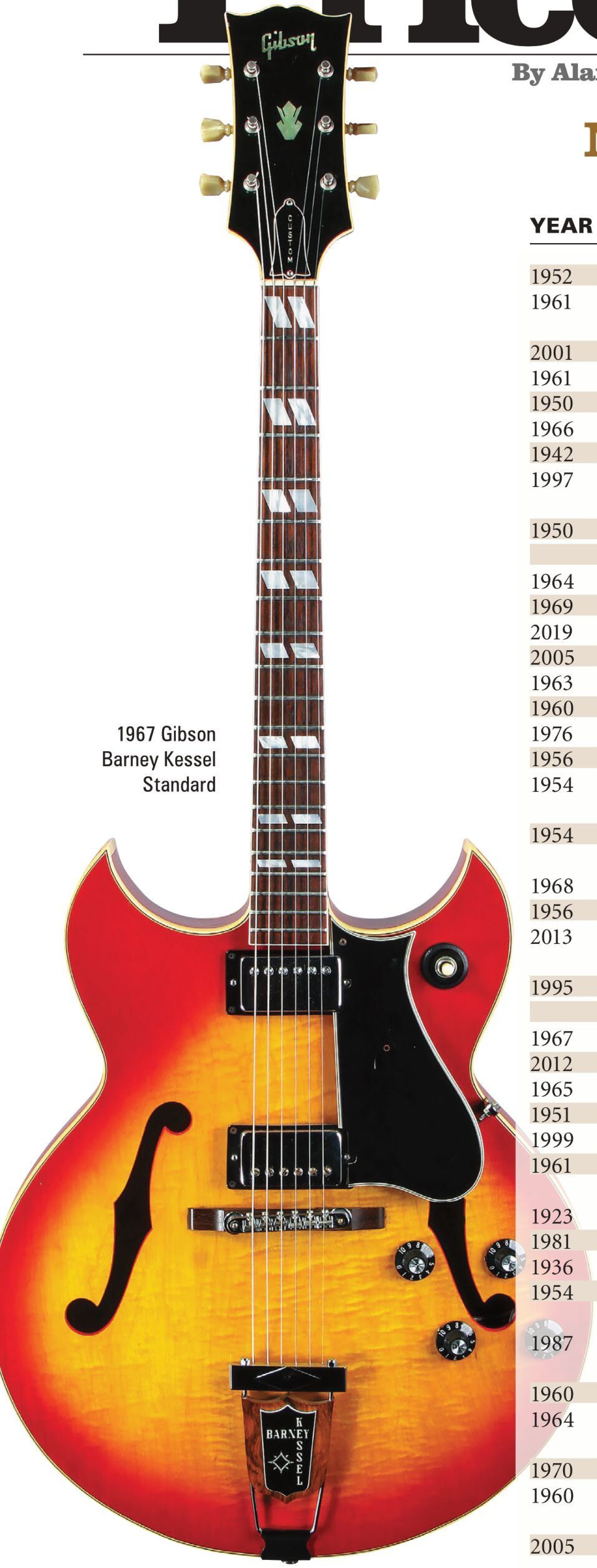
37 GATOR CASES
Activate your pedalboard with 5 to 8 isolated outputs of Gator power. Each heavy-duty power supply comes equipped with integrated mounting slots for custom attachment, an LED-lit on/off switch, and switchable input voltage for international use. **www.gatorcases.com** VG



Price Guide

By Alan Greenwood & Gil Hembree

NEW & UPDATED LISTINGS



1967 Gibson Barney Kessel Standard

YEAR	INSTRUMENT	FEATURES	EXC. COND. LOW	EXC. COND. HIGH
1952	Bronson Singing Electric (Valco)	Pearloid cover	$350	$450
1961	Danelectro Model 3412 Shorthorn 6-String Bass	1 pickup, seal guard	$1,100	$1,400
2001	Emmons Lashley LeGrande III Steel	25th Ann., dble nk	$2,600	$3,400
1961	Epiphone Casino (2 Pickups)	Various colors	$4,900	$6,300
1950	Epiphone FT 110	Round shoulder	$3,100	$4,025
1966	Epiphone FT 30 Caballero		$475	$625
1942	Epiphone FT 79	Solid walnut back & sides	$2,200	$2,850
1997	Epiphone Riviera 12-String Reissue	Humbuckers (full size)	$700	900
1950	Epiphone Triumph Regent (Cutaway)	Natural	$1,850	$2,400
1964	Fender 2000 Pedal Steel	10 or 11 pedals	$1,025	$1,325
1969	Fender Coronado XII	Wildwood	$2,450	$3,200
2019	Fender Duo-Sonic HS	HS pickups	$250	$325
2005	Fender '50s Esquire (Mexico)	Maple neck	$425	$550
1963	Fender Esquire Custom	Sunburst	$18,000	$24,000
1960	Fender Jazz Bass	Sunburst	$18,900	$24,300
1976	Fender Jazz Bass	Walnut, 3-bolt	$1,700	$2,300
1956	Fender Precision Bass	Sunburst	$10,000	$13,000
1954	Fender Stratocaster	Very first '54, very rare features	$104,000	$135,000
1954	Fender Stratocaster	Early-mid '54, typical features	$63,000	$82,000
1968	Fender Stratocaster	Common Custom Color	$9,000	$12,000
1956	Fender Telecaster	Blond	$18,000	$24,000
2013	Fishman Loudbox Mini LBX-500 Amp	60 watts	$160	$210
1995	Flatiron Festival Series F-Style Mandolin		$2,400	$3,100
1967	Gibson Barney Kessel Standard		$3,600	$4,700
2012	Gibson Blues King	Acoustic-electric	$1,350	$1,800
1965	Gibson C-0 Classical		$475	$625
1951	Gibson CF-100		$3,700	$4,825
1999	Gibson Chet Atkins SST	Natural	$1,025	$1,325
1961	Gibson ES-355 TD (Mono)	Cherry, PAFs, Bigsby vibrato	$16,000	$21,000
1923	Gibson F-5 Mandolin	Loar non-side bound	$82,000	$114,000
1981	Gibson F-5L The Fern Mandolin		$4,800	$6,200
1936	Gibson Jumbo 35/J-35	3 tone bars, sunburst	$10,500	$13,500
1954	Gibson Les Paul Model	Stud tailpiece, wrap-around	$26,400	$34,100
1987	Givens F-5 (Wheat Straw) Mandolin		$7,000	$9,000
1960	Gretsch Chet Atkins (6120)	Single-cut	$5,700	$7,500
1964	Gretsch Corvette (Solidbody)	Mahogany, cherry, 2 pickups	$900	$1,200
1970	Gretsch Country Club	Various colors	$1,650	$2,150
1960	Gretsch Double Anniversary Mono (6117/6118) Hi-Lo		$1,475	$1,950
2005	Gretsch Duo-Jet G6128-T59	Black	$1,500	$1,975

FEATURED SURVEY PARTICIPANT

Eric Newell with a 1971 Gibson Flying V Custom.

YEAR	INSTRUMENT	FEATURES	EXC. COND. LOW	EXC. COND. HIGH
1957	Gretsch White Penguin (6134)	Single-cut, standard case	$100,000	$135,000
1995	Guild DK-70 Peacock Ltd Ed	Koa, Peacock guard	$2,800	$3,600
2000	Guild DV-4	Mahogany, satin	$500	$650
2000	Guild DV-52S	Rosewood, satin	$1,100	$1,450
1995	Guild DV-73	Rosewood	$2,300	$3,000
1995	Guild JV-72	Jumbo-72	$2,150	$2,800
1977	Guild Nararre F-50/F-50		$1,750	$2,300
1966	Harmony Silhouette De Luxe Double H19		$575	$750
1965	Harmony Stratotone Mars Elec. H45	1 pickup, sunburst	$400	$525
2002	Heritage Eagle		$1,700	$2,200
2001	Heritage H-140	Goldtop	$1,000	$1,300
1997	Heritage H-170		$1,000	$1,300
2001	Heritage Roy Clark		$1,900	$2,500
1966	Hofner Beatle Elec. Model G459VTZ Super	Vibrato	$1,400	$1,850
2001	Ibanez JEM7 Series	Various colors	$1,400	$2,000
1976	Ibanez Model 2351 Les	Goldtop (copy era)	$550	$750
1977	Ibanez Mode 2375WH/N/BK Strato	Double neck 6/12	$675	$875
1976	Ibanez Model 2455	L-5 CES (copy era)	$1,850	$2,400
1978	Ibanez Model 2630 Artist Deluxe	Sunburst, flamed	$1,150	$1,500
2000	Ibanez Roadstar/Roadster Series	Lower-range features	$150	$250
1985	Jackson Soloist	San Dimas-built, Floyd Rose	$1,500	$2,000
1959	Kay K 8990 Upbeat	2 pickups	$1,100	$1,400
1964	Kay K1962	2 pickups	$350	$450
1964	Kay K573 Speed Demon		$365	$475
1995	Kentucky KM-200S A-style Mandolin		$250	$325
1989	Kramer ProAxe Special (USA)		$675	$875
1968	Kustom Electric Hollowbody		$900	$1,200
1955	Lockola Lap Steel	Pearloid	$250	$325
1925	Ludwig Columbia Tenor Banjo	Student-level	$300	$400
1920	Lyon & Healy Style A Professional Mandolin	Basic options	$4,900	$6,400
1970	Marshall Model 2061 20-Watt Lead/Bass Amp Head	Black, aluminum	$2,100	$2,700
1938	Martin D-18	Advanced X, early '38	$40,000	$52,000
2006	Martin D-18 Authentic 1937		$3,800	$4,900
1953	Martin D-28	Kluson, 675 made	$9,000	$11,700
2019	Martin GPC-11		$650	$850
2002	Martin Hawaiian X	Hawaiian artwork top	$575	$725
1976	Martin HD-28		$2,525	$3,325
2018	Martin HD-35		$1,825	$2,375
1997	Martin HJ-28	Regular prod., indian rw	$2,000	$2,600

SURVEY PARTICIPANTS

Brian Goff
Bizarre Guitars

Garrett Tung
Boingosaurus Music

Dave Belzer
Burst Brothers

Walter Carter
Carter Vintage

Daniel Escauriza
Chicago Music Exchange

John Majdalani
Cream City Music

Dave Rogers
Dave's Guitar Shop

Drew Berlin
Drew Berlin's Vintage Guitars

Stan Werbin & S.J. "Frog" Forgey
Elderly Instruments

Dewey Bowen
Freedom Guitar

Rick Hogue
Garrett Park Guitars

Gary Dick
Gary's Classic Guitars

Alex Gray
Goat Peak Strings

Eric Newell
Gruhn Guitars

Richard Johnston
Gryphon Strings

Kennard Machol & Leonard Coulson
Intermountain Guitar & Banjo

Jim Singleton
Jim's Guitars

Kevin Borden
Kebo's BassWorks

Dave Hinson
Killer Vintage

Timm Kummer
Kummer's Vintage Instruments

Buzzy Levine
Lark Street Music

Larry Wexer
Laurence Wexer, Ltd.

Artie Leider
McKenzie River Music

Neal Shelton
Neals Music (California)

Lowell Levinger
Players Vintage Instruments

Howie Statland
Rivington Guitars

Eliot Michael
Rumble Seat Music

Sammy Ash
Sam Ash Music Stores

Eric Schoenberg
Schoenberg Guitars

Richard Gellis
Union Grove Music

Fred Oster
Vintage Instruments

Richard Friedman
We Buy Guitars

Nate Westgor
Willie's American Guitars

Vintage Guitar and this price guide are © 2020, all rights reserved, Vintage Guitar, Inc. Photo by Gil Hembree.

AVAILABLE NOW!

THE ONE THE DEALERS USE!

The Guide gathers input from 35 of the world's foremost expert dealers, each of whom brings decades of experience in the business. That's one of many reasons it's the most-trusted source for values! Conveniently available in both print and digital streaming editions - no matter where you go you will have The Guide right at your fingertips.

plus BONUS DIGITAL EDITION!

ORDER BY CALLING 1-800-844-1197,
ONLINE AT WWW.VINTAGEGUITAR.COM

To order: (701) 255-1197 outside U.S
Fax (701) 255-0250 • Vintage Guitar, Inc.
PO Box 7301 • Bismarck, ND 58507
e-mail us at vguitar@VintageGuitar.com
**Free Digital Edition offer ONLY available with Price Guides purchased directly from VG and redemption code ships with printed edition.

YEAR	INSTRUMENT	FEATURES	EXC. COND. LOW	HIGH
1969	Martin N-20	W/ prismatone pickup and Baldwin C-1 Custom Amp	$7,000	$9,200
2018	Martin OM-21	Sitka, Indian	$1,550	$2,000
1998	Mesa-Boogie Mark IV/ Mark IV B Combo Amp	85 watts, 1x12	$1,000	$1,275
1967	Microfrets Spacetone		$1,400	$1,850
1980	Moonstone Exploder		$1,750	$2,300
1974	Morris 000 Copy	Brazilian laminate	$350	$450
1968	Mosrite Ventures Model	Moseley	$2,600	$3,400
1972	Mossman Golden Era	Brazilian rosewood	$3,200	$4,100
1972	Mossman Golden Era Custom	Brazilian rosewood	$4,400	$5,700
2004	Music Man Bongo 4 Bass		$900	$1,200
1977	Music Man Stingray II		$900	$1,200
1935	National Style 1.5 Tricone	Square neck	$2,150	$2,750
1935	National Style 97	Round neck	$21,000	$27,000
2002	National Reso-Phonic Model D		$1,300	$1,700
1953	Oahu Hawaiian Lap Steel	Pearloid or painted	$250	$325
1928	Paramount Style C 5-String Banjo		$2,925	$3,800
2016	PRS DGT (David Grissom Trem)		$1,800	$2,300
1992	PRS Dragon I	Amber flame	$13,800	$18,000
2009	PRS Johnny Hiland	Maple neck	$1,300	$1,700
1964	Rickenbacker Model 335	Thinner body	$2,600	$3,400
1964	Rickenbacker Model 4001 Bass	Mapleglo	$6,500	$8,500
1996	Rickenbacker Model 4003		$1,350	$1,775
1974	Rickenbacker Model 480		$1,900	$2,500
2008	Rickenbacker Model 660		$1,600	$2,100
1997	Rickenbacker Model 660/12TP (Tom Petty)	With certificate	$3,600	$4,700
1995	Robin Octave	With original case	$600	$775
1932	Selmer Espagnol (gut)		$6,000	$7,800
1966	Silvertone Model 1454 Professional-Quality Hollow-body		$925	$1,200
1968	Standel Custom 420S		$1,100	$1,425
1983	Steinberger H2 Bass	2 pickups, black	$2,150	$2,775
1935	Supertone Elec. Hawaiian Lap Steel		$225	$300
1963	Supro Dual-Tone	Ermine White Res-o-glas	$1,150	$1,500
1962	Supro Silverwood/Val-Trol		$1,775	$2,300
2001	Taylor AB1 Bass	Satin finish	$1,150	$1,500
2011	Taylor Custom TF		$1,750	$2,300
2017	Taylor Model 150e		$525	$675
2000	Taylor Model 314ce-K (Koa)		$875	$1,125
2019	Taylor Model 352ce		$950	$1,225
1996	Taylor Model 450		$875	$1,150
1998	Tobias Killer Bee KB-5 Bass		$1,600	$2,100
1921	Vega Mando Bass Mandolin		$3,000	$4,000
1933	Vivi-Tone Electric-Mandola		$4,500	$5,800
1966	Vox Mark XII		$1,350	$1,750
1965	Vox Phantom IV Bass	English made	$2,000	$2,600
1967	Vox Starstream XII	Double cut thinline	$1,250	$1,650
1977	Wal JG Bass	Tooled leather	$5,800	$7,500
1930	Weymann Standard/ Smaller Model (Brazilian)		$2,000	$3,000
1991	Yamaha L Series Flat Top	Mid-level features	$450	$700
1990	Yamaha SBG Series	Higher-end features	$1,000	$1,300
1982	Yamaha SG-3000/SBG/ Custom Pro		$1,500	$2,000
1972	Yamaha SG-60		$450	$600

Gary's
We Buy, Sell & Trade Fine Vintage Guitars
CLASSIC GUITARS LLC

Serving Investors, Collectors and Professionals Worldwide

WE PAY TOP $$$ FOR VINTAGE GUITARS AND BASSES

513-891-0555 garysclssc@aol.com

Garysguitars.com

Jethro Tull onstage in August 1975.

BRITISH CRUNCH

Jethro Tull's *Aqualung*

By Pete Prown

The year 1971 was a watershed in the history of rock, bringing critical albums from the Who, Led Zeppelin, Yes, ELP, Allman Brothers Band, and Rolling Stones – and effectively killing '60s psychedelia stone dead. Another key entry was Jethro Tull's *Aqualung*, with its FM-hit title track and massive guitar thud.

Hard rock was a hot-growing segment at the time, often driven by big, overdriven riffs. In short order, Martin Barre's crunchy tones on "Aqualung," "Cross-Eyed Mary," and "Locomotive Breath" helped define the genre and put Tull on the map of '70s arena rock.

Recording at the new Island Studios on London's Basing Street – a converted church – Jethro Tull was the brainchild of Ian Anderson, a singer, flautist, and (underrated) acoustic guitarist who assumed the guise of a wandering minstrel onstage. The music they recorded in that winter of 1970-'71 dwelt on Ian's themes of religion and homelessness, marking a new direction for Tull. They also shed their bluesy late-'60s persona for a mix of heavy rock, progressive, and folk sounds, partly inspired by U.K. acoustic guitarists Roy Harper and Bert Jansch.

Barre remembers the Island sessions from 50 years ago.

"We had a really hard time making those songs," he recalls. "We couldn't lay down good backing tracks and the studio kept breaking down. You would think that was a recipe for disaster, but out of all that tension came the most important work of Jethro Tull. There was no concept of acceptance or success at the time; we just breathed a great sigh of relief when it was finished. It was our first recording that brought electric and acoustic songs together, and that set Tull apart from most other bands."

Working in the building's large Studio One, Anderson co-produced the work with Terry Ellis, while John Burns (Genesis, Blind Faith, Jeff Beck) engineered on a Helios mixing board with 3M and Studer multi-track tape recorders. In 2011, Burns told the online Jethro Tull Forum, "The title track would have been done in sections and was my first experience with 2" tape editing. For specific songs, I still like 'Mother Goose.' That was my favorite because it was simple. I got a really nice acoustic-guitar sound and liked the *off*-beat power chords Martin played coming back into the verses. I remember Ian getting him to do that, instead of *on* the beat, and was impressed. Ian naturally had very good timing in his head."

While Tull was in Studio One, another notable British act – Led Zeppelin – was downstairs in the smaller Studio Two, tracking its fourth album. The paths of these two '70s giants crossed at the precise moment when Barre was laying down the most-famous guitar solo of his career.

"As I was recording the 'Aqualung' lead, who else but Jimmy Page walked into the control room and waved to me," Barre said. "How I didn't stop playing, I'll never know, but somehow I carried on. I had no idea when I did that it would become such a popular solo.

Jethro Tull: Philip Buonpastore/Alamy.

When I cut leads in those early days, it was always a fun, carefree thing to do. [Original drummer and bassist] Clive Bunker and Glenn Cornick would be in the control room yelling, 'Yeah, go for it, just cut loose.' But later, Tull got a bit more constricted and there was less improvisation in our music. I like to think of myself as an open-minded musician, so I didn't mind that our music became more arranged, like playing over bars of 15 or playing in 11/8 or 7/4. Nobody gives a damn about such nonsense these days, but back then it was done all the time. I think Jethro Tull really did it to show off."

Of his own guitar style, Martin notes, "The whole Hendrix/Clapton/Beck thing didn't affect me much. I always found it natural not to emulate other people. The year before I joined Tull, my band, Gethsemane, worked the same live circuit as Tull along with Spooky Tooth and the Nice. When Mick Abrahams left, I was too scared to audition, but fortunately they were persistent and I got the gig. *Stand Up* was the first album I'd ever made."

Two years later, Barre was sitting in Island's Studio One with his Les Paul Standard, ready to lay down tracks.

"I still had Hiwatt amps then and they had to be driven very hard to deliver any sustain and tone. I used a horrible treble boost, as well. Probably cost $10, but I needed extra high-end. In the studio, the leak from playing so loud became part of the overall sound of *Aqualung*. Yet because of that, we couldn't make any mistakes – we couldn't re-record or you'd lose that [ambient] sound of the room."

Despite the global fame of this album, Barre retains a measured relationship with the band's iconic FM anthem.

"After Jethro Tull finished, I didn't play 'Aqualung' for six years and didn't miss it too much. I reckon that everyone still expects me to play it, but I prefer to do the unlikely and unpredictable when I play live with my own group [the Martin Barre Band]. We've performed the track a couple times, but I don't want to be owned by a particular piece of music. The idea in my band is to play the material that rocks the room – I have total respect for the song, but it needs to played when the occasion is right. People might also be surprised, but I always play the solo in 'Aqualung' a little bit differently whenever we play it." **VG**

GIBSON'S "PICTURE FRAME" INLAYS

And What Does a FON Reveal?

I recently came into possession of a 1934 Gibson L-12 with unusual fretboard inlays compared to every other Gibson archtop from the era with "picture frame" inlays. It otherwise appears similar to those on the L-12 in the '34 catalog. Can you tell me more about it? – *Charles Nicholson*

The "picture frame" fretboard inlays used on the L-12 from that era are repurposed segments cut from unused TB-5 Mastertone banjo fretboards. Among banjo enthusiasts, the inlay on yours is known colloquially as "wreath," but at the factory it was simply known as "style 5."

The style 5 Mastertone was made from 1925 until August of '28. Fretboards on all Gibson banjos were produced in mass quantities, ahead of instrument assembly. The inlay was done at Aumann Brothers, Grand Rapids, Michigan.

When Gibson discontinued the style 5 Mastertone, there was a sizable overstock of fretboards, and because they never wasted anything, over the ensuing years, the leftovers were used in many ways.

"Wreath" fretboards were used on style 3 Mastertone banjos (1929-'30) and have been seen with the "picture frame" sections cut out on Century of Progress flat-top guitars (beginning in '34) and the archtop L-12. Century of Progress models have also been seen with inlays from other banjo fretboards, including patterns known as "diamonds and squares," "hearts and flowers," and "Bella Voce."

I have a '63 Gibson Les Paul/SG with a metal truss-rod cover engraved with the name "Larry Wilson." Would this have been an aftermarket item, or something Gibson offered? – *William Clark*

That cover was manufactured by the Mono-Plak company. Though we've seen Gibsons made as early as the 1920s with Mono-Plak truss covers, we assume they were installed later since we've seen no evidence that Mono-Plak existed prior to the '60s. There's also no evidence metal covers were available as a factory-installed Gibson part at any time. It's far more likely that local music store owners offered engraved Mono-Plak covers as an aftermarket incentive.

STYLE L-12 GUITAR

CARVED TOP AND BACK MODEL
$175.00

CASES
No. 514 Flannel Lining $20.00
No. 515 Silk Plush Lining 27.00

CARL KRESS
Radio-Records
New York

FEATURES

Wood: Fine eastern spruce top; maple back and rim; mahogany neck; rosewood fingerboard.

Finish and Decorations: Beautiful new red mahogany finish with high lustre and gold sunburst at bridge; fingerboard and peghead inlaid with attractive designs of pearl; top and bottom of body, fingerboard, fingerrest and peghead bound with white ivoroid; ivoroid side position dots.

Fittings: Gold plated individual machine heads and extension tailpiece; white end pin; adjustable bridge; elevated fingerrest.

Body Size: Grand Auditorium: 16" wide and 20" long.

EXAMPLE OF GIBSON VALUE

The L-12 model guitar is a shining example of present Gibson value — the Gibson men who design these instruments, purchase the materials and hire the craftsmen, can tell you honestly that never before has Gibson, or anyone else, offered such quality at the price. — Yet Gibson charges no more for these years of experience and the many Gibson features. So why not buy a Gibson?

— 10 —

A print ad for Mono-Plak (top), and the L-12 in Gibson's 1934 Gibson: "fingerboard and peghead inlaid with attractive designs in pearl." Charles Nicholson's '34 L-12 (right), and its "wreath" fretboard inlays.

SYNTH9
synthesizer machine
DRY
VOL
SYNTH
CTRL 1
CTRL 2
1 OBX
2 PROFIT V
electro-harmonix
NEW YORK CITY, USA
B9:9
bass machine
DRY
VOL
EFFECT
CTRL 1
CTRL 2
OUTPUT
INPUT
1 PRECISION
2 LONGHORN
3 FRETLESS
4 SYNTH
5 VIRTUAL
6 BOWED
7 SPLIT BASS
8 3:03
9 FLIP-FLOP
electro-harmonix
NEW YORK CITY, USA
Mel9
tape replay machine
DRY
VOL
EFFECT
ATTACK
SUSTAIN
1 ORCHESTRA
2 CELLO
3 STRINGS
4 FLUTE
5 CLARINET
6 SAXOPHONE
7 BRASS
8 LOW CHOIR
9 HIGH CHOIR
electro-harmonix
NEW YORK CITY, USA
KEY9
electric piano machine
DRY
VOL
KEYS
CTRL 1
CTRL 2
1 DYNAMO
2 WURLI
3 SUITCASE
4 MALLETS
5 EIGHTY EIGHT
6 TRI-GLORIOUS
7 VIBES
8 ORGAN
9 STEEL DRUMS
electro-harmonix
NEW YORK CITY, USA
B9
organ machine
DRY
VOL
ORGAN
MOD
2 JAZZ
3 GOSPEL
5 BOTTOM END
6 OCTAVES
7 CATHEDRAL
8 CONTINENTAL
9 BELL ORGAN
electro-harmonix
NEW YORK CITY, USA
C9
organ machine
DRY
VOL
ORGAN
MOD
CLICK
1 TONE WHEEL
2 PROG
3 COMPACT
4 SHIMMER
5 LORD PURPLE
6 MELLO FLUTES
7 BLIMP
8 PRESS TONE
9 TELSTAR
electro-harmonix
NEW YORK CITY, USA
electro-harmonix
WWW.EHX.COM/9SERIES

As a side note, Gibson *did* offer custom-engraved celluloid and pearloid covers in the 1920s and '30s.

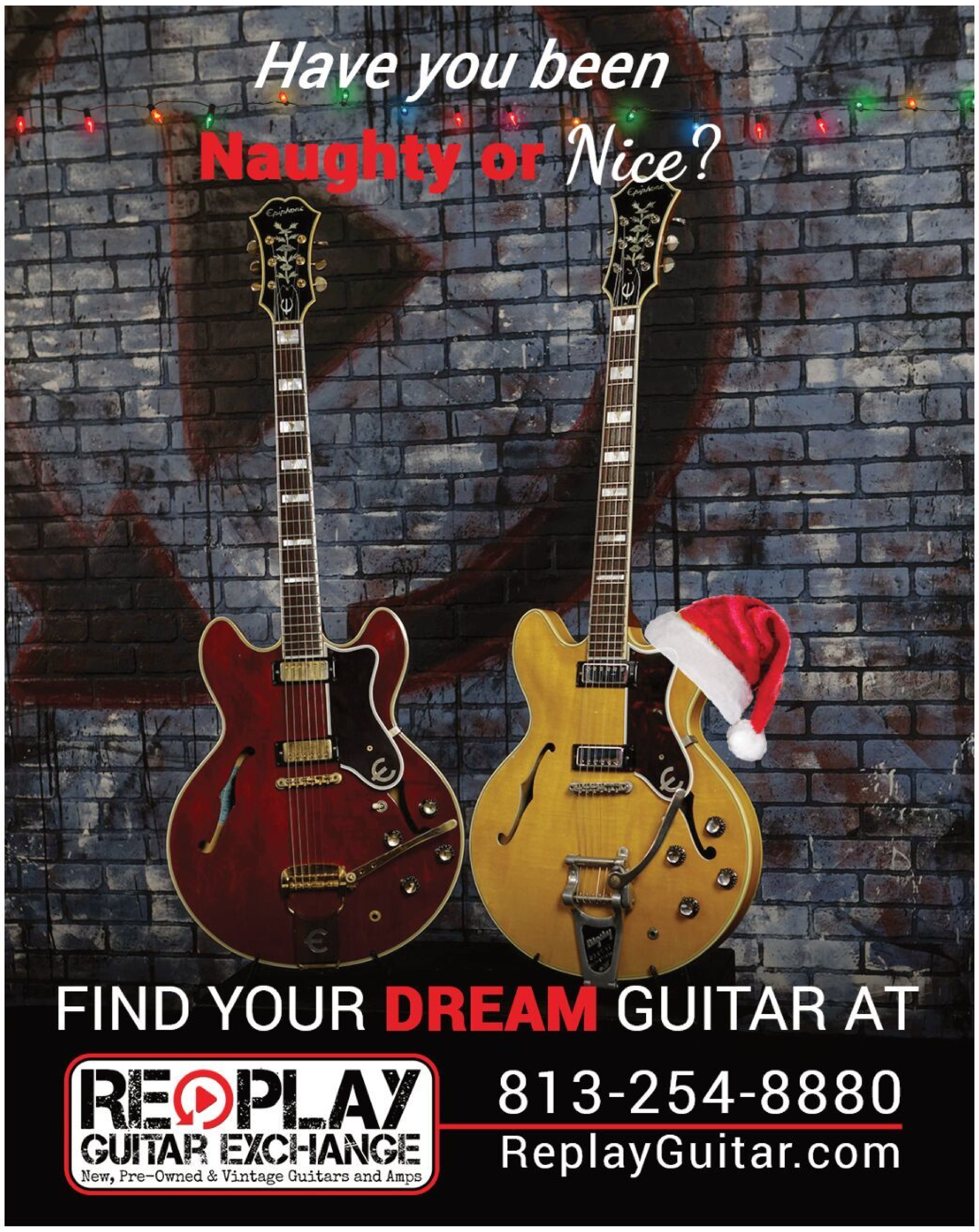
I recently acquired a Gibson L-5 that once belonged to Bucky Pizzarelli. Two people have told me it's from 1929, but the serial number is not readable. There is a number stamped in the lower sound hole, which I think is 382. What does it indicate? *–Frank Vignola*

The ink-stamped number visible through the treble sound hole is known as a factory order number (FON) and provides information about when the instrument was manufactured; 382 indicates production in 1933.

Gibson used FONs to track production costs of instrument batches and they were used on everything beginning with the inception of the company. Gibson assigned serial numbers to more-expensive instruments at the time of shipping because they are generally regarded as a necessity of identification for warranty. So, the FON indicates the date of manufacture while the serial number (if present) indicates the date of first shipment.

This column addresses questions about features and model changes on stringed instruments, information on manufacturers, driving forces in the marketplace, the effects of technology on music, and any other related subject. Questions can be sent to vguitar@vintageguitar.com with "Gruhn Q&A" in the subject line.

George Gruhn has been part of the Nashville music scene for more than 50 years. He moved to Nashville in 1969 after getting his Bachelor's Degree from the University of Chicago and doing graduate work at Duke University and the University of Tennessee in Knoxville. In 1970, he established Gruhn Guitars, Inc., one of the largest dealers of vintage and used instruments in the world. **VG**

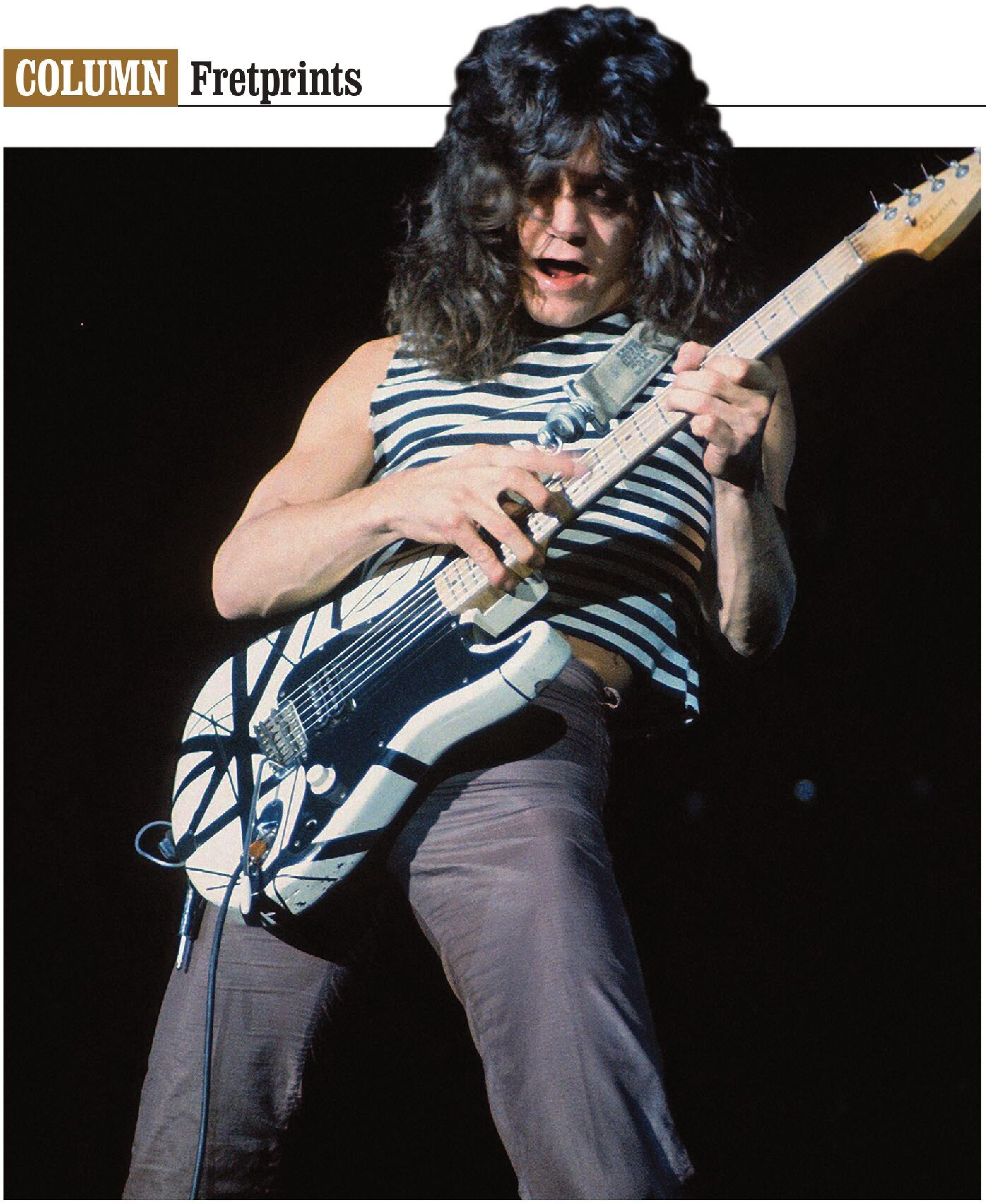


Power Engine Deuce Deluxe

for Guitar and Bass.
FRFR in glorious 3D HD.

TECH 21
Analog Brilliance℠
tech21nyc.com

Amplify your SansAmp™/Fly Rig®, pre-amp or modeller gizmo du jour. This FRFR powered speaker cab is designed specifically for stringed instruments. 29 lbs, up to 200W, 3-band active EQ and a bunch of other goodies.
Get hi-def power you can *feel*.



Eddie Van Halen: Carl Lender/Wikimedia Commons.

EDDIE VAN HALEN

The Classic Years

By Wolf Marshall

There are great guitar innovators, there are virtuoso geniuses, and then there's Eddie Van Halen – one of a kind, incomparable, and uncategorizable. In a world still reeling from the impact and legacy of Jimi Hendrix, Ed came along to show everyone that there was still more uncharted sonic territory to be explored on the guitar – a lot more.

Hard-rock guitar was thought to be on the ropes before a skinny, charismatic Dutch kid from Pasadena defined the new guitar heroism with an unprecedented barrage of over-the-top technical prowess, "neat noises," two-handed histrionics and instrumental trickery of all manners, all fashioned and delivered with deep feeling, class, and artistry.

If we draw a timeline of rock-guitar icons with the usual suspects conspicuously represented – Chuck Berry, Eric Clapton, Jeff Beck, Jimmy Page, Jimi Hendrix, et al – Eddie Van Halen would occupy a prominent place at a crucial historic moment. As the '70s saw the rise of the singer/songwriter ilk, AOR, MOR, power pop, fusion, punk, disco, and new wave trends, many hard-rock fans lamented the loss of innovation and adventurousness that ran rampant in the '60s. Even heavy metal had been fragmented into a dozen hyphenated stylistic offshoots. By '77 it was conceivable (often expedient in marketing terms) to lump Led Zeppelin, Deep Purple, Black Sabbath, Kiss, Aerosmith, Queen, Grand Funk Railroad, Ted Nugent, Thin Lizzy, AC/DC, the Scorpions, Judas Priest, Rush, and Cheap Trick into the same overstuffed and marginalized metal bag.

Enter Eddie and his eponymous quartet. From the opening notes (or sounds) of "Runnin' with the Devil," the first cut of the band's groundbreaking 1978 debut album, one was gripped with the sense that history was changing. Ed and company reinvented and revitalized the format pioneered by the Who and codified by Led Zep – power trio plus power mouth. In the process, hard rock and metal was given a much-needed shot in the arm, and guitar music saw an inevitable paradigm shift for a new era. Welcome to the '80s, a decade dominated by Van Halen.

By '82, Ed made history again when he sat in on Michael Jackson's *Thriller* album. By this time, rock guitarists everywhere were scurrying to equip themselves with Ed's mojo; be that with one-pickup whammy-bar guitars or with fast metal chops and fingertapping licks. With the guest spot on "Beat It," Ed made the world safe for whacked-out guitar soloing in the pop context. After "Beat It," the hotshot metal head in every Top 40 band could wail with impunity at the Holiday Inn – indeed, it was *expected*. Van Halen's guitar heroics had crossed into the universal sphere of musical absolutes. His work became part of the wider culture, his musical contributions towering and inescapable.

INFLUENCES

Born in Holland in 1955, Edward Lodewijk Van Halen was raised in a musical household. His father was a professional clarinetist and band leader, his mother played piano. At age six, Ed took music lessons while still in Holland, learning to play the piano. He also studied the violin for three years. The Van Halen family moved to California in 1965, where he was exposed to the rock music of the period.

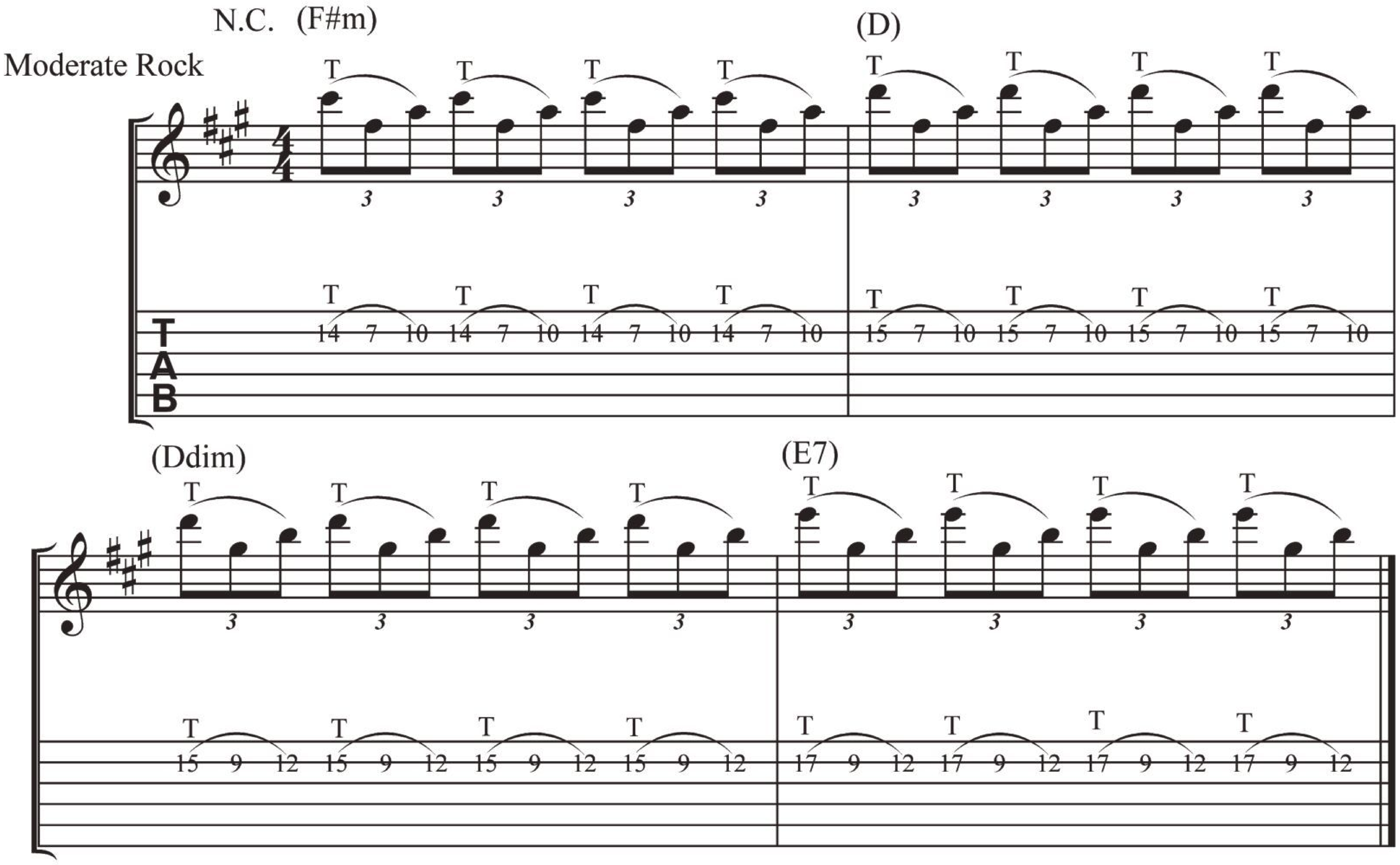
As a young teen, Ed first learned to play drums then switched to guitar when he noticed his brother, Alex, was progressing faster. The two formed several bands in their formative years; Ed credits Alex as a major influence.

In the late '60s, Ed was drawn to rock music and rock guitarists, teaching himself to play daunting licks by slowing his turntable. He cited Eric Clapton in Cream and John Mayall's Bluesbreakers as highly influential and could

Handmade, Handed Down.

SANTACRUZGUITAR.COM - 831.425.0999

©2020 SANTA CRUZ GUITAR COMPANY



Tap into this. Ted Templeman, producer of the first five Van Halen albums, was blown away by Ed's tapping licks when he heard him warming up before a recording. At his urging, Ed laid down "Eruption," the unaccompanied rock guitar tour de force on the debut record, and the rest is history. Of course it's assumed Ed would eventually record the track in some form, but we're thankful to Ted for his foresight. In any event, "Eruption" introduced the awed listeners everywhere to the revolutionary fingertapping style and Ed's brave new world of stun guitar. In this phrase, Ed adopted a semi-classical approach with triplet arpeggios laid out on a single string, sonically reminiscent of a keyboard figuration. The highest note of each arpeggio pattern is tapped with the right-hand finger while the remaining two notes are hammered on with the left hand in a clear demonstration of what has been called the bidextral technique. Note the use of common tones, which unite the changing arpeggios and smooth, classically influenced voice leading of the phrase.

easily peel off note-for-note renditions of "Crossroads," "I'm So Glad" and "On Top of the World." He also listened to Jimmy Page, Jimi Hendrix, Jeff Beck, Billy Gibbons, and Ritchie Blackmore; the first Van Halen demo was covers of ZZ Top's "Chevrolet" and Deep Purple's "Maybe I'm a Leo."

Ed further acknowledged the influence of Allan Holdsworth's legato technique, "sheets of sound" scalar approach, and use of wide intervals.

STYLE

From first listen, it was apparent Van Halen was a heavy-rock guitarist with a solid metal-cum-blues-rock style and chops to burn. He used much of the standard pentatonic and modal language and string-bending idioms favored by Clapton and Hendrix. What distinguished his style was his imaginative use of special techniques, particularly his exploitation of fingertapping to fret notes with his right hand.

Arguably his most recognizable signature sound, the technique, introduced in "Eruption," marked a new conceptual direction and founded a school of playing. Ed attacked/tapped notes with his right index finger while anchoring his hand by resting the thumb and remaining fingers on the edges of the fingerboard. This helped him create striking new sounds in the rock lexicon, from the classically-inspired arpeggios in "Eruption," "Spanish Fly," and "Hot for Teacher" and the chiming tapped artificial harmonics of "Dance the Night Away" and "Women in Love" to the funky slapped noises in the intro of "Mean Street." He also used tapping to add higher pitches to string bends, often throwing in unpredictable wide-interval jumps to normal pentatonic and blues licks. He was also fond of running diatonic and chromatic scale lines in fast single-note flurries like the "sheets of sound" of jazz improvisation. Many of these originated from his favored Dorian mode patterns, while other passages were purely atonal sonic shapes, fingering forms that established no particular tonal center. These licks were invariably phrased in legato (hammer-ons and pull-offs) groups in the manner of his idol, Holdsworth. Ed's rapidly executed strings of notes were found throughout the VH repertory, notably in trademark solos like "On Fire," "Little Dreamer," "I'm the One," "Push Comes to Shove," "Drop Dead Legs," and "Jump."

Ed was well-known for his use of harmonics. His favorite forms included common open-string natural, artificial harmonics played with tap-ons an octave or fifth above a fretted note, and pinch harmonics similar to those used by Billy Gibbons in ZZ Top tunes like "La Grange."

Another signature VH trait was Ed's use of the vibrato bar to dive notes (as in the numerous portamento dive bombs at the end of phrases), generate wide vibrato, bend notes, and articulate notes fretted but not picked, as in the scooped passages in countless solos. Though he derived a number of effects with the whammy bar he set his unit for dives and pitch-descent only.

ESSENTIAL LISTENING

The first five Van Halen albums – *Van Halen*, *Van Halen II*, *Women and Children First*, *Fair Warning*, and *1984* are definitive works of the band's classic years. Additionally, "Beat It" is highly recommended.

SOUND

Much has been made of Ed's reference to the "Brown Sound." Though he wasn't specifically referring to his personal rig, the term has endured as a generic label to describe his distinctive tone. In fact, many effects units and modeling amps contain "Brown Sound" in their menu of pre-set names and settings. Today, the expression is applied to an Eddie-like high-gain tube overdrive and humbucker combination, often colored with effects like phasing, flanging, and tape echo.

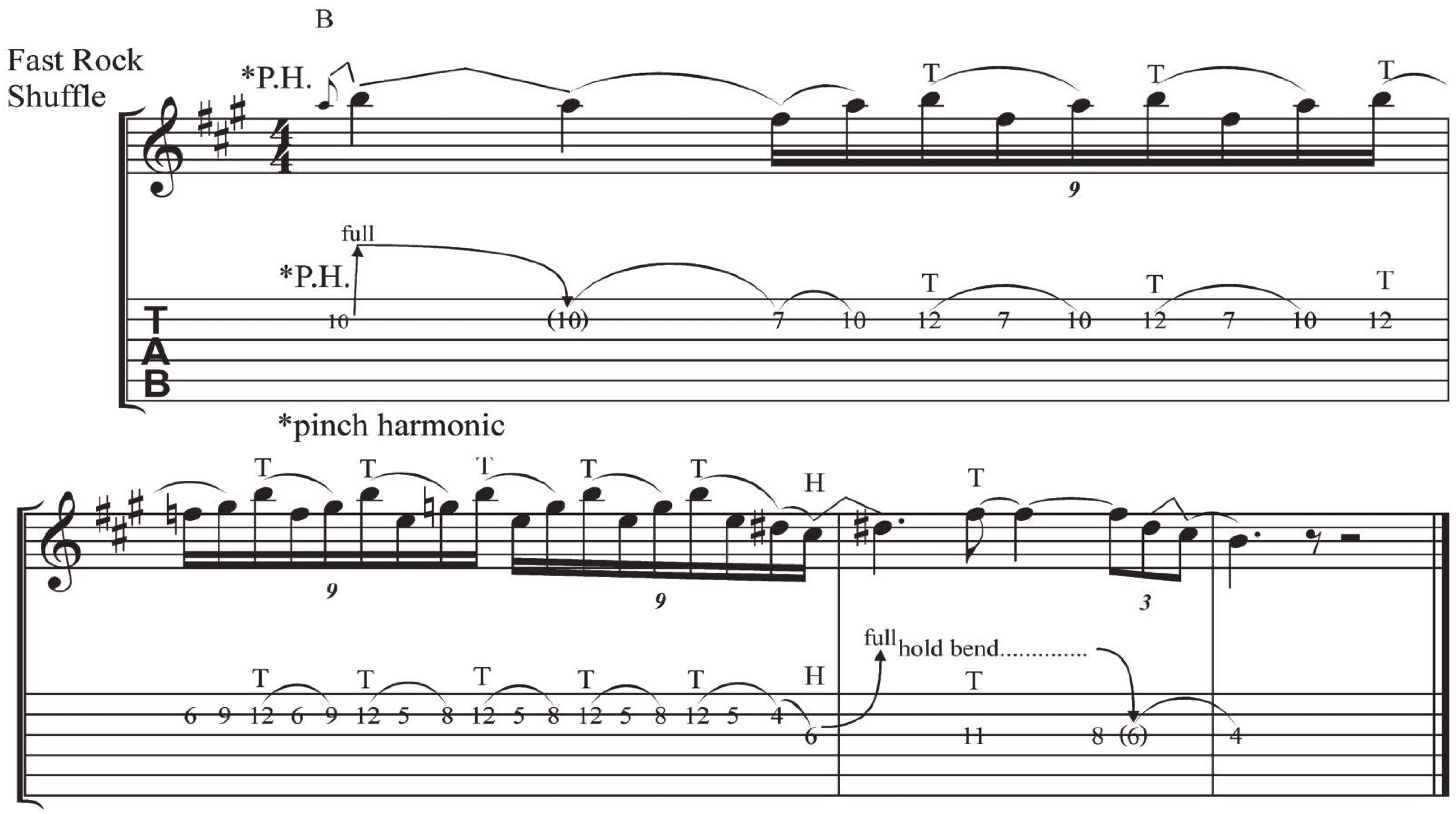
Prior to the official inception of the Van

Halen tone, Ed played various guitars, including a stock '58 Stratocaster, a ES-335, and a Les Paul. He preferred the Gibson humbucking pickup tonality, yet wanted to employ the vibrato of a Strat. After several experiments, he settled on homemade Strat-bodied guitars with a single humbucker in the bridge position and one control knob, for Volume. He built his earliest "Frankenstein" guitar from a Charvel body and neck and a PAF pickup (from a '61 ES-335) screwed directly into the body near the bridge.

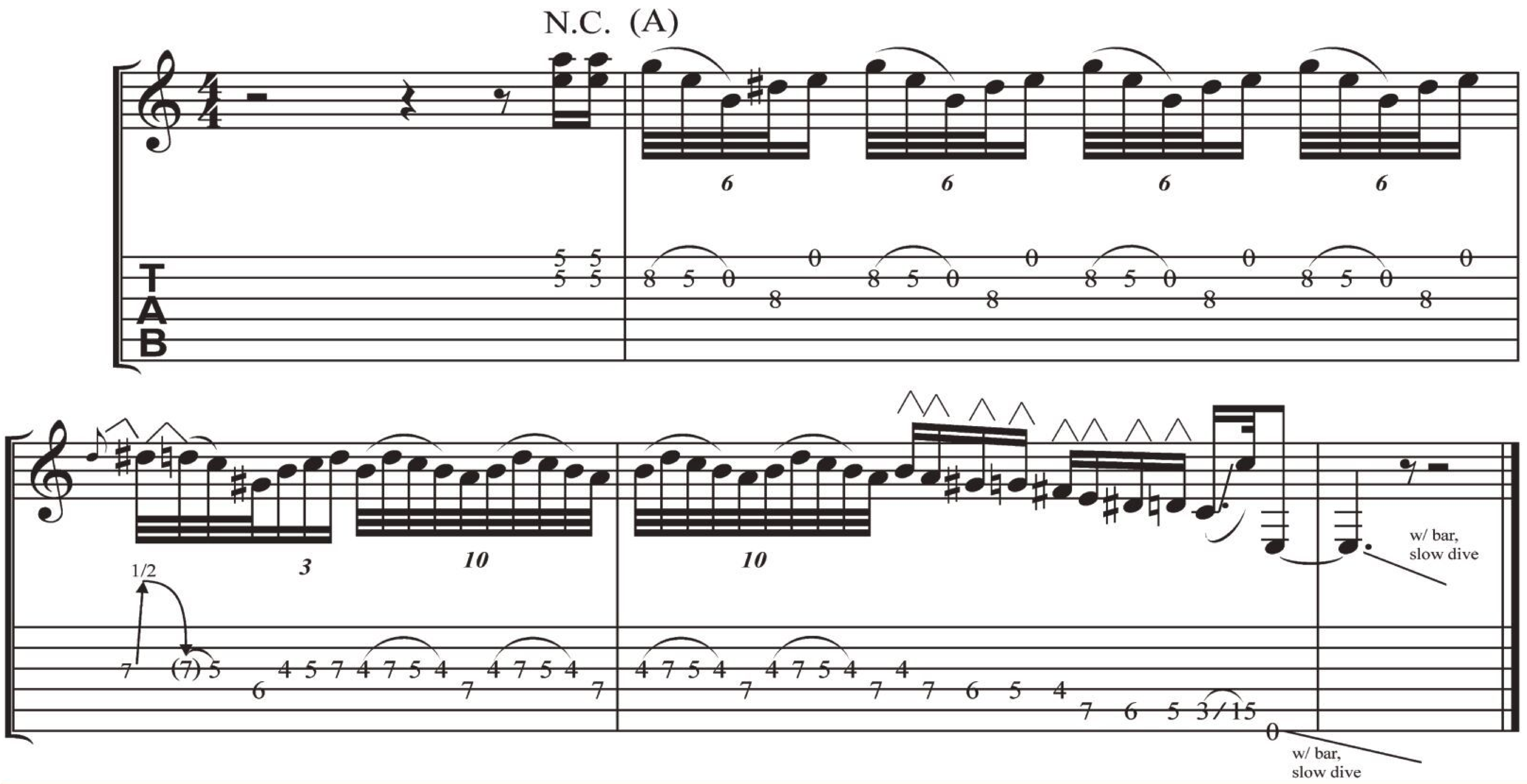
Ed's guitars were distinguished by striped graphic finishes in yellow on black, black on white, and his iconic black and white on red. The paint job set a trend for distinctive and often wild guitar graphics in the '80s – more evidence of the Van Halen effect in the period.

Ed used a stock Fender-style vibrato until 1981, when he replaced it with a Floyd Rose locking system. With Ed's endorsement and implementation, the Floyd Rose became standard accoutrement on rock guitars of the '80s. By '84, Ed's black/white/red "Frankenstein" was fitted with a Kramer neck, and shortly after he was playing a refined Kramer copy of this guitar without the Strat routing, dangling wires, taped connections, and dummy single-coils. He preferred maple fretboards.

In the studio, he occasionally turned to other instruments for different sounds, including the Ibanez Destroyer heard on much of the first album, the Coral Electric Sitar on "Ain't Talkin' 'Bout Love," a Rick-



This tapped phrase in B has two variations of Ed's bi-dextral approach. The first flurry of notes contains a "disguised" blues cadence (like those typical riffs found in the turnarounds of "Sweet Home Chicago") delivered with fingertapped articulation. This phrase was a pet lick found in numerous early VH solos. Here it spells out a chromatically-inflected descent in B unified by the high-B pedal tone, the tapped pitch at the 12th fret on the second string. Ed concluded the phrase with a combination of trademark techniques: the hammered tone B, played with only the left hand, is bent up a whole step to C# and held while the right hand taps the G# pitch (fretted at the 11th fret where there would normally be F#). That tap is held on the bent string while the left hand vibrates the pitch. The tapped note is then pulled off to the held bend which is then released to C# and pulled off again to the final B note.



Ed was the archetype shredder who raised the bar for the new age of '80s rock. This phrase in A presents a dazzling case in point. The opening barrage of notes exploits the cross picking technique which Ed favored in tracks like "Eruption," "I'm the One" and "Somebody Get Me a Doctor." Note the standard blues riff enlarged with tricky interpolated open strings that turn the lick around; posing higher notes on lower strings and visa versa. This approach had long been a staple of country guitar and banjo music but here was transformed into something new and very exciting in Ed's fiery hard rock assault. The second part of this phrase contains the unmistakable legato scale riffs that allude to Ed's Holdsworth influence. Here, the hammered and pulled licks are arranged as a continuous repeated ostinato. It leads to a descending melody combining the Dorian mode and the blues scale, smoothed and decorated with passing tone chromaticism. The final note is slid high for a dramatic sweeping effect and leads to a long portamento dive bomb of the low E note as a decisive and definitive VH phrase ending.

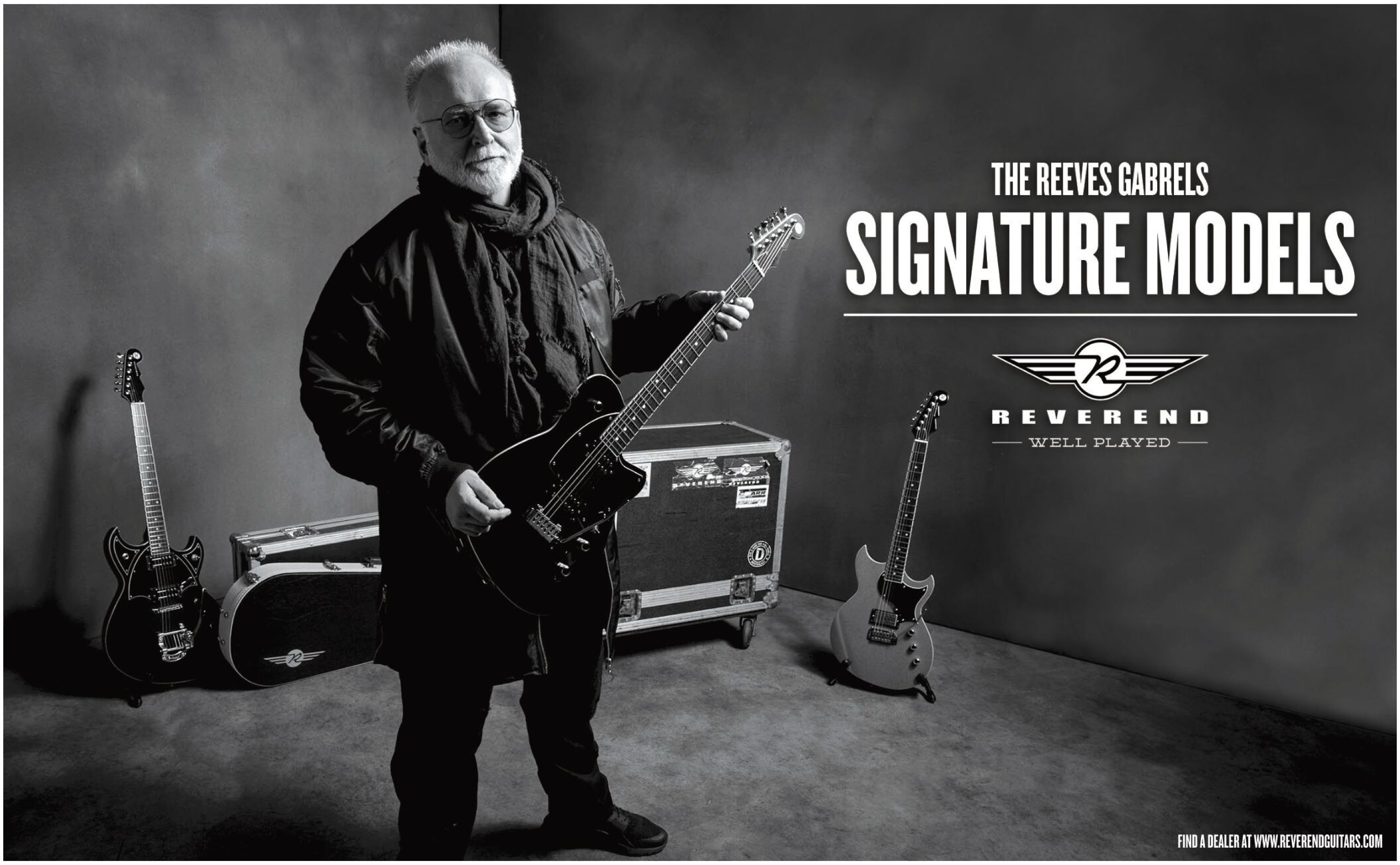
enbacker 12-string on "Simple Rhyme," the '61 Strat on "Cathedral," a miniature Les Paul made by Dave Petschulat on "Little Guitars," a Kramer Ripley stereo guitar on "Top Jimmy," a Gibson Flying V on "Hot for Teacher," and a nylon-string Ovation for "Spanish Fly."

The other side of the "Brown Sound" involves Ed's main amp on every Van Halen album of the classic years – a mid-'60s 100-watt Marshall Super Lead with a plexiglas front panel. This amp spurred a search for plexis that reached epidemic proportions in the '80s. Other than minor adjustments by Jose Arredondo, Ed's primary plexi is thought to be stock. On occasion, he attached a Variac variable output transformer to change an amp's voltage. His plexi was plugged into 4x12 Marshall cabs with Celestion speakers.

Even in the '70s, Ed's early effects rig was modest by rock-star standards. He had a handful of devices taped to a crude plywood pedalboard, including an MXR Phase 90 (heard prominently on "Atomic Punk"), MXR flanger, six-band graphic EQ (set for midrange boost), and controls for two Maestro Echoplex tape-echo units. Early on, he sometimes used a Univox EC-80 tape echo, most conspicuously for the decaying final notes of "Eruption."

Ed used light-gauge strings (.009, .011, .015, .024, .032, .040) and favored Stock Fender 150XLs, but later switched to Ernie Ball. His preferred plectrum was a .027-gauge D'Addario.

Wolf Marshall is the founder and original editor-in-chief of *GuitarOne* magazine. A respected author and columnist, he has been influential in contemporary music education since the early 1980s. His books include *101 Must-Know Rock Licks*, *B.B. King: the Definitive Collection*, and *Best of Jazz Guitar*, and a list credits can be found at wolfmarshall.com.



McKenzie River Music

"Buy, Sell, Trade"

455 West 11th St Eugene, Oregon 97401
541-343-9482 • FAX 541-465-9060
11a-6p PST • Email: staff@mrmgtr.com

Please call us at the store for an in-depth description. Quality trade-ins welcome! Always buying guitars! We have tons of vintage guitar parts and cases – inquire!

This is not our complete inventory! *Visit* ***McKenzieRiverMusic.com***

VINTAGE/USED MARTIN

Authorized Martin Dealer - Many new/used Martin's in stock. Please call for Custom/Special Orders

D-28 '43, great playing, superb sound, mucho mojo…..Inquire
0-18 '27, restored, exc cond, plays/sounds wonderful! $3950
D-18 '72, neck reset/refret in our shop, better than new! $2450
D-28CW Clarence White '02, excellent condition, $3500
OM-14 Fret Custom Shop '16, Bubinga, exc cond, $2950

VINTAGE/USED ELECTRICS, BASSES

Gibson Les Paul Std, 1961, T-tops, Bigsby, no breaks, $6500
Gibson Les Paul Custom '77, Wine Red, vgd cond, $3250
Gibson L-5 Wes Montgomery '97, near mint, $8150
Gibson EB-2D, '69, Sunburst, exc cond, $2750
Fender Mustang '65, Red, vgd original condition, $1850
Airline "JB Hutto", '60's, Red, vgd cond, $1850
Hofner 500/1 '70, Lefty, vgd original cond, $2150

VINTAGE/USED ACOUSTIC

Bourgeois JOM, '06, Sitka/Indian RW, exc. cond, $2150
Gibson AJ, '01, Fuller's Brazillian RW, superb! $7500
Gibson SJ-200 Deluxe, '20, Sbst, near mint, $4450
National Style O '30, replaced fingerboard, vgd cond, $2750
Kay K-22 Jumbo, late '50's, reset/refret/pin bridge, $1000

VINTAGE/USED ARCHTOPS

L-5 Premiere '47, Sunburst, excellent condition, $12,500
Stromberg G-3 '32, Sunburst, exc. cond, $7500

COLLINGS/WATERLOO - NEW & USED

Authorized Collings/Waterloo Dealer - Call for custom builds
In Stock: 01-T, D2H-T, OM2H-T, OM1-T, OM2H, OM2Hcut, 02H, D1, CL Goldtop, CL Aged Burst, MF Blacktop, MT 'burst

NOVAX FANNNED FRET

INNOVATION GUITARS

Exclusive Dealer – Experience the Fanned Fret Advantage!

Sweet Annie, Sassy Annie, Brand New, $2700
Charlie Hunter 8 String, Brand New, Solid Mahogany, $3600
Slimline Jazz Deluxe, 2012, Sbst, exc cond, handmade, $5000
Baritone 6 '95, Lacewood, Custom handmade, exc+, $2850

LSL GUITARS

Authorized Dealer – Call for custom builds
Saticoy SSH, Reclaimed pine/roast-flame Maple neck, $3455
T-Bone Ash "Black Guard", roasted flame Maple neck, $2995
Bad-Bone 290, Ice Pink nitro finish, roasted neck, Yow! $3153

NEW MCPHERSON GUITARS

Authorized Dealer – Call for custom builds

MGS, Redwood top/Indian Rosewood b&s, superb! $8900
MG 4.0XP, Engelmann top/Macassar Ebony b&s, $11,900
Sable Carbon Guitar, Honeycomb/Gold/Evo, $3199

MANDOLINS, BANJOS, STEELS, UKES

Martin Style 1-T Tenor Ukulele, '50's exc cond, $1250
Orpheum No. 2 Five String banjo, '17, vgd cond, $1495
Collings UT2 K, brand new, superb! $2700

AMPS

Gibson GA30 Invader '60, Tweed, 1 repo spkr, vgd, $1450
Aiken Invader '02, 1x12 Combo, 18 watt, Red, exc cond, $2150
Mesa Mark 1, '95, blonde tolex, exc cond, $1150
Gerlitz Revelator Dual Amp, 1x12 combo, A Legend! $2450

NOTHIN' TO SMILE ABOUT

A Tricky Crack Repair

By Dan Erlewine

A beautiful all-koa Alvarez WY1K recently made it to my bench after it took a fall that resulted in part of the nut chipping away. Worse though, the peghead was cracked.

Peghead cracks or breaks should be repaired as soon as possible because if left alone, even for just a few weeks, they can become virtually impossible to repair, at least in the proper sense.

1) The crack is the type we in the repair biz refer to as a "smile," and you can see why – it's tight, thin, and angles through the grain. Because the wood is strong, it's a challenge to open this sort of crack far enough for glue to seep in. In fact, breaking the peghead off is sometimes the best way to fix it because even the best glue job won't necessarily keep the crack closed over time when you factor in the string pressure created by the peghead angle.

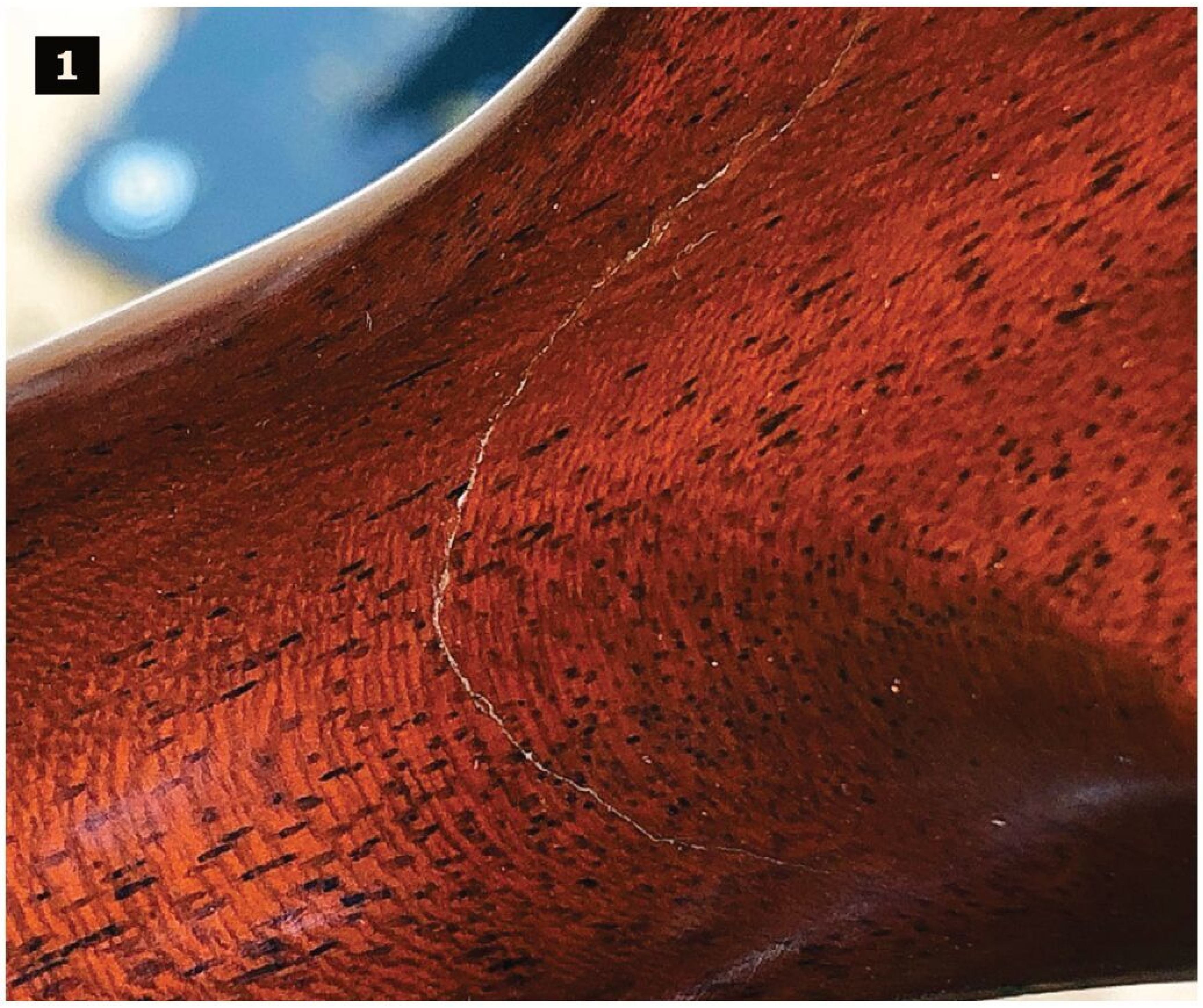
I'll often turn away a job like this because I don't think it'll work, especially if the crack has been open long enough to absorb dirt and moisture. This smile, though, seemed repairable, and if re-gluing doesn't hold over time, rebuilding is still an option. Most repair techs don't – and *can't* – guarantee cracked peghead repairs. We just do our best.

2) I glued this with Titebond Original, though there are other options such as epoxy or hot hide glue. Titebond is strong, and being thinner and wetter it creates a wicking path for the full-strength glue I'll use to follow deep into the crack – a tip I learned from Milt Hess, who retired after years as a preeminent structural repair expert at Martin. My smaller bottle is mixed half water/half glue.

3) I slid two .007"-diameter wires into the needle on the small bottle, then hammered them almost flat. After trimming, the needle has two "tubes" through which the thinned glue will flow.

4) I clamped the guitar into a Howard Total Vise, which can tilt it toward the floor so gravity will help the glue penetrate.

5) The clamp is pulling the peghead back



1

2

Photos: Kate Erlewine.

slightly, opening the crack. It's very clean because the owner didn't wait to get it fixed.

6) I then injected the thinned glue...

7) ...and forced it deep into the crack with the help of a small suction cup; I loosened and tightened the clamp several times to help move the glue, then clamped it open and squeegeed the full-strength glue into the crack, where it followed the path of the wet glue.

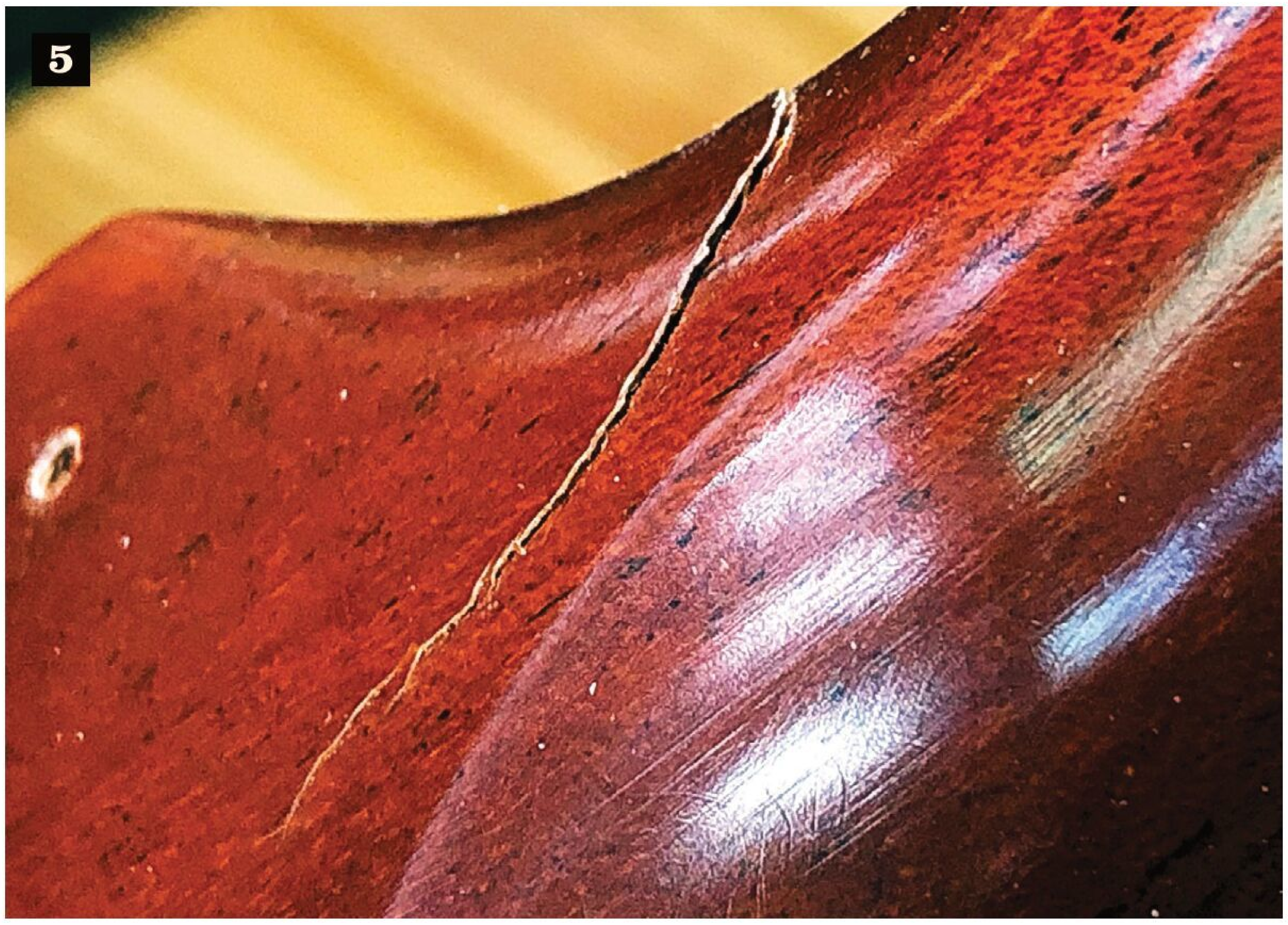
8) When I released the clamp pressure, a healthy amount of excess glue squeezed out of the crack. I quickly wiped it off and moved the guitar to my bench...

9) ...where I clamped the joint and left it to dry overnight.

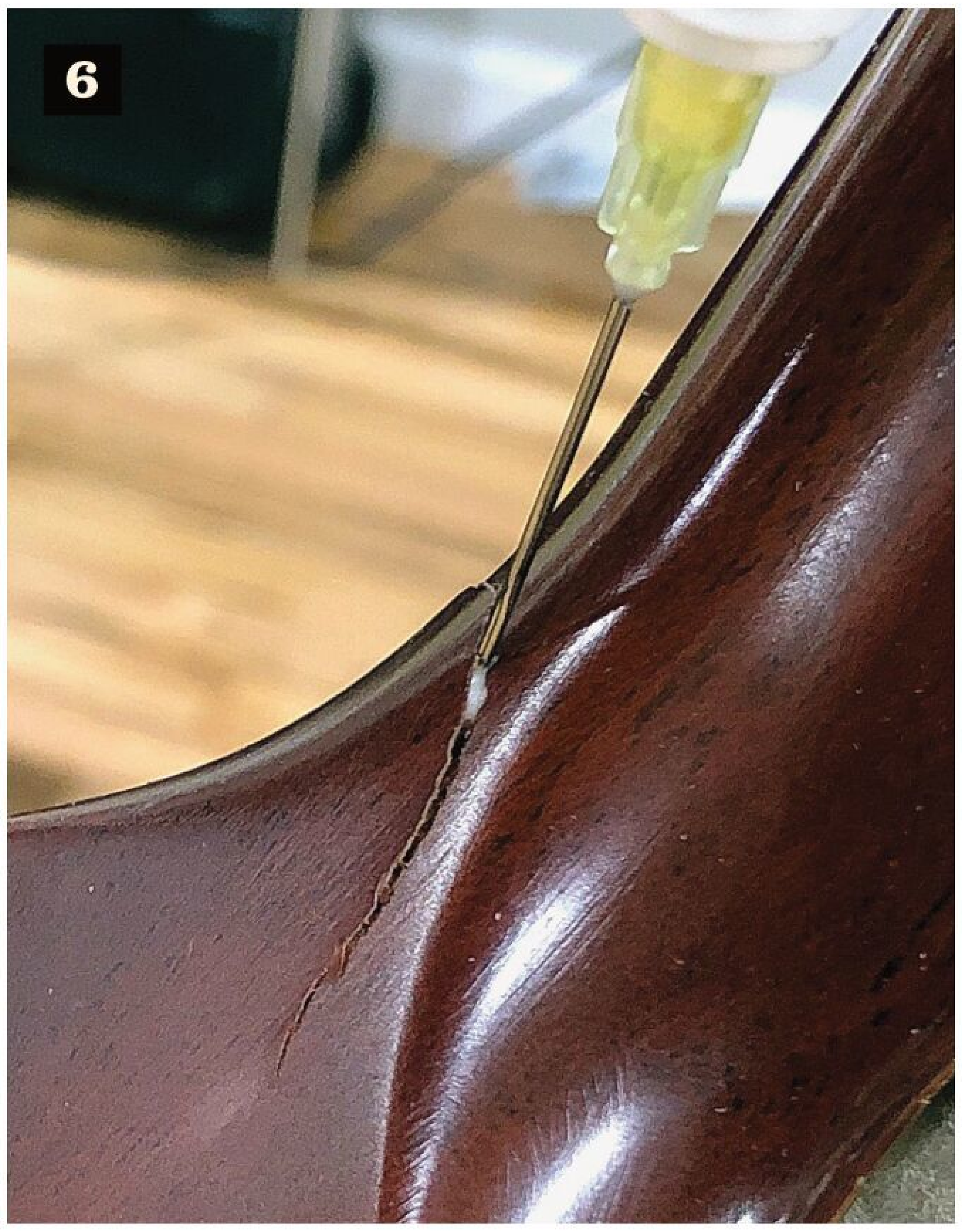
10) The next morning, we had a tightly

3

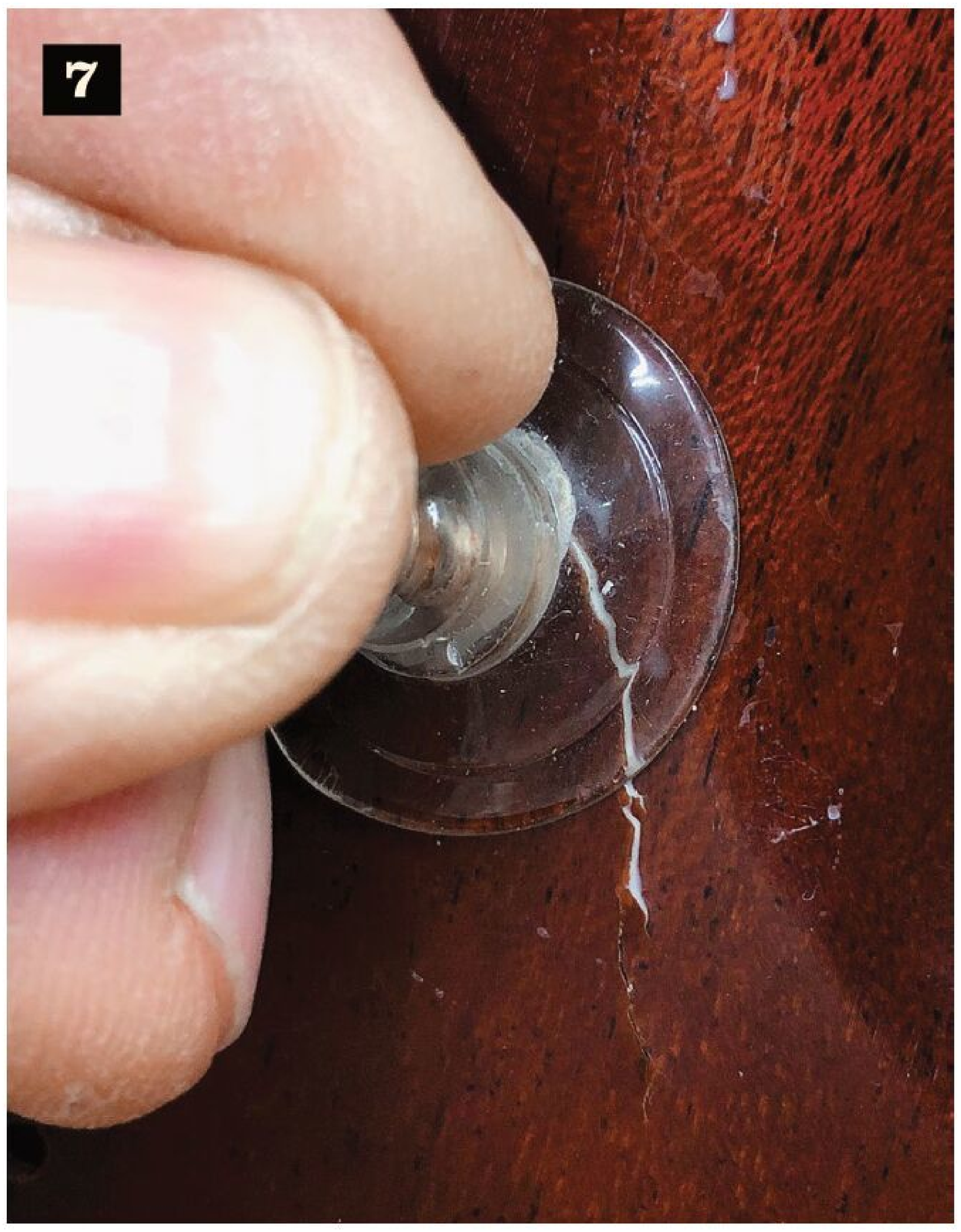
4



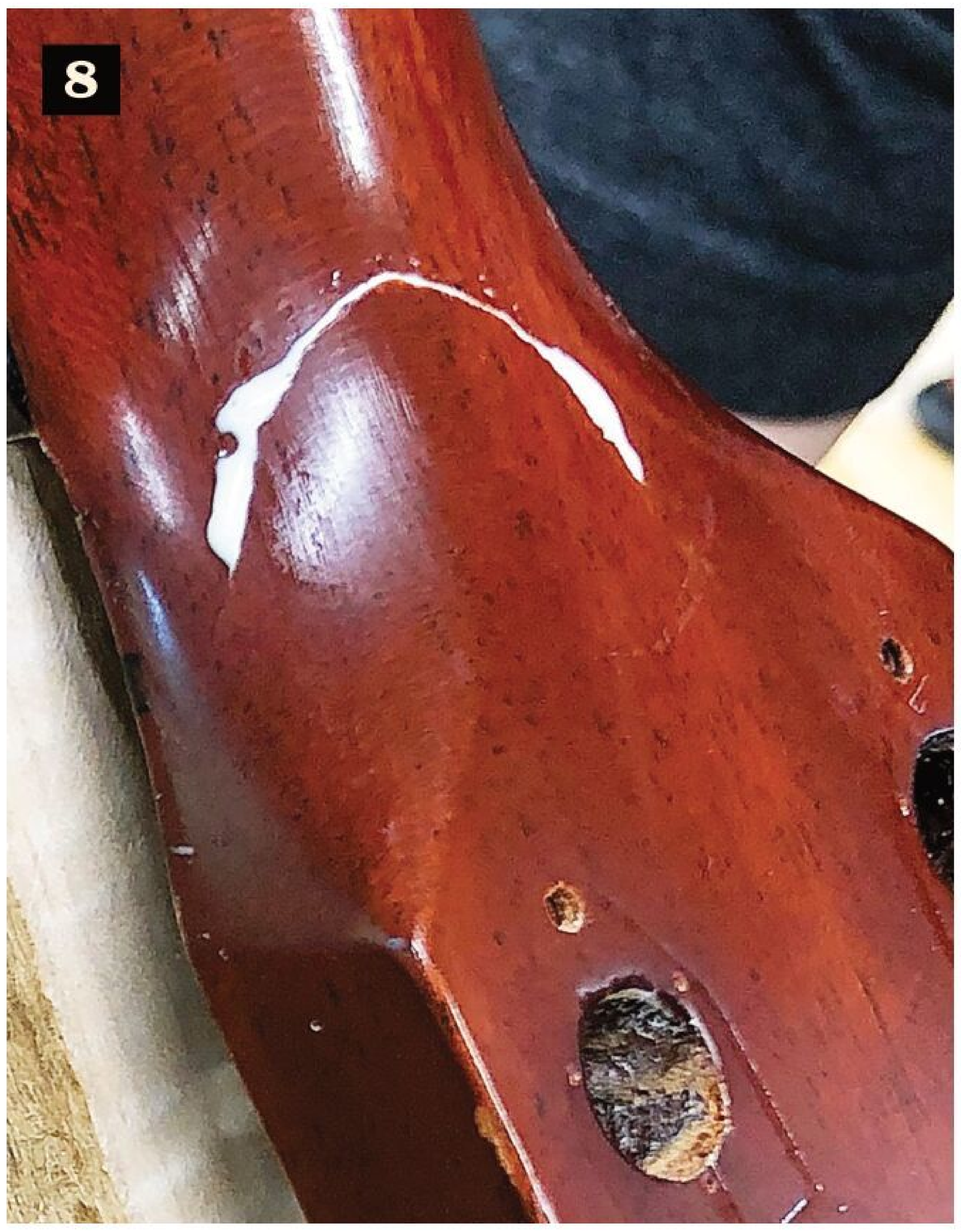
5



6



7



8

glued crack. I'll give it a few days, then (when I fix the chipped nut) clean off any glue and perhaps spray a light coat of lacquer. Instead of making a new nut, I'll use a new product called Nut Rescue, developed by renowned Nashville builder/tech Joe Glaser. Tune in next time to see how great it works.

Dan Erlewine has been repairing guitars for more than 50 years. He is the author of three books, dozens of magazine articles, and has produced instructional videotapes and DVDs on guitar repair. Since 1986, Erlewine has lived and worked in Athens, Ohio, as part of the R&D team for Stewart-MacDonald's Guitar Shop Supply. You can contact Dan at dan@stewmac.com.

9

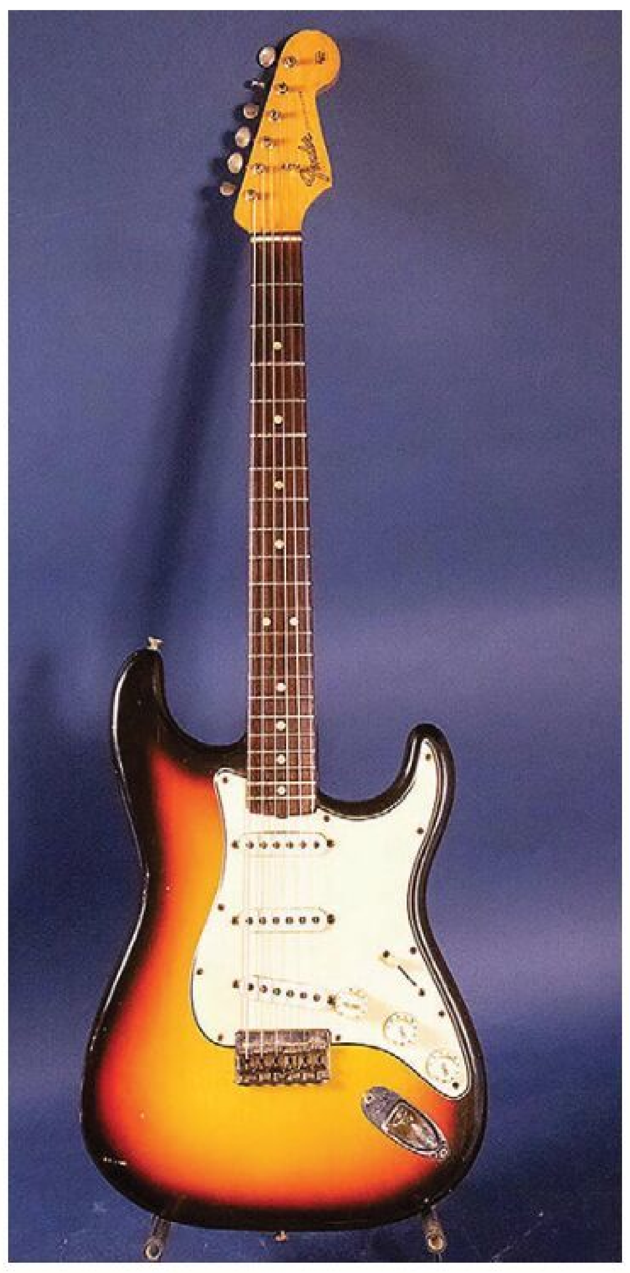
10

WILLIE'S AMERICAN GUITARS

Epic Guitar Romances

1954 Gibson Les Paul
A very, very sexy all-gold wraparound Les Paul that comes with the original 4-latch brown hard case and hangtags, some of them cautioning you to only use Gibson polish and such. This kind of find is getting exceedingly rare. Remarkably clean, fantastic-sounding, and wrapped in a crisp and clean case. Extraordinary condition, amazing P-90 tone, lots of case candy, stunning. **$38,000**

1965 Fender Stratocaster
Sunburst, mint guard, pearl dots, hardtail. Wait, what? Did you say hardtail? Indeed we did, and the latest '60s hardtail we've ever seen, as that option was pretty unheard-of in that period, and of course the headstock "synchronized tremolo" isn't missing, it was never there in the first place. Quite clean, all-original save for bridge pickup cover and newer case. **$19,500**



1961 Gibson Les Paul Custom
Very late production for a single-cutaway Les Paul, 3 PAFs, gold parts, factory ABR-1 and stoptail great-looking gold-insert knobs, carved mahogany top on mahogany body, in black of course. We recently helped reunite Jimmy Page with his '60 Custom, and this guitar is the next best thing to Jimmy's. A complete knockout, comes in factory case. **$75,000**

Willie's
American Guitars
williesguitars.com
(651) 699-1913
St. Paul, MN

INSTANT
VINTAGE

Lindy Fralin Stock Tele®

fralinpickups.com

Fralin™
PICKUPS

Classics

Siblings from the Golden Era – a '57 Gibson Les Paul Model goldtop and '58 Les Paul Standard.

Photo: VG Archives.

Tone for the Taking!

Get Serious. Get ThroBak.

Vintage P.A.F. soul reborn.

You've got the guitar, but not the tone. Does your historically correct guitar somehow fall short of recapturing the tonal glory of its golden era? Get a hold of the tone that's in your head and unlock your guitar's potential with ThroBak pickups. We specialize in replica pickups wound on our vintage, period correct winders, the secret ingredient of every ThroBak replica. Custom USA made parts and vintage wound coils are the soul of every pickup we make. And the combination is our key to pure tonal magic. ThroBak knows great tone is easy when you choose the right pickups.

ThrōBak

www.throbak.com

LEO AMUEDO

plays

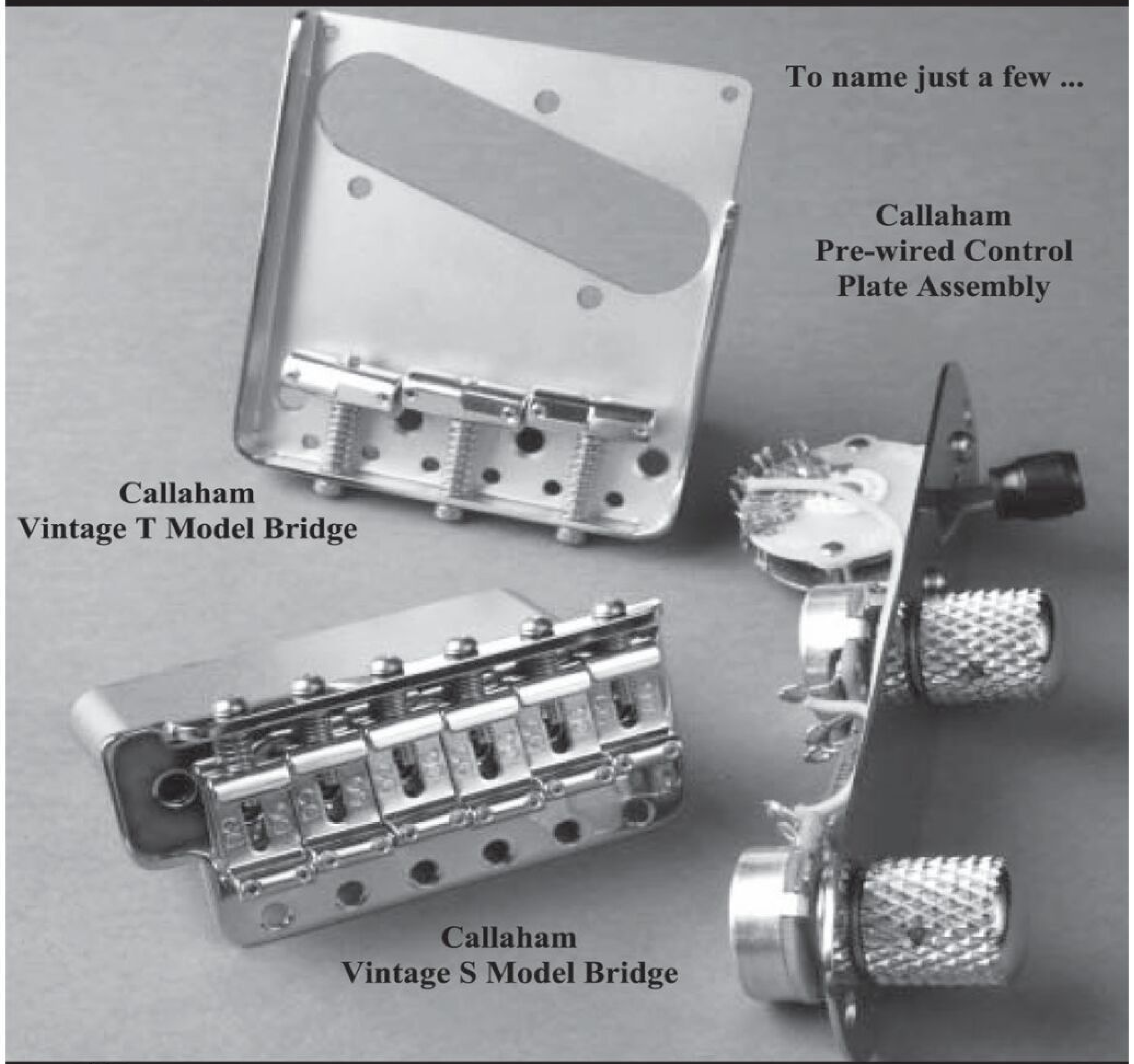
Marchione®

Check out Leo's new CD
"Guitar Stories" on Spotify.

713-522-7221
www.marchione.com

★MADE IN USA★

Recognized Industry Leader
Producing the Finest
Vintage and Aftermarket Hardware available.



Callaham Guitars™

Winchester, VA USA
(540) 678-4043 new #
www.callahamguitars.com

EXPAND YOUR TONE

If you're a guitar player who won't compromise on tone and who demands pro-level compression, our JangleBox JBX will be your new, favorite pedal. The JBX will give you all the chime, sustain and brilliance that classic JangleBox compressors are known for, along with unrivaled tone-and-boost capabilities.

In short, the advantages you'll gain in power, flexibility and clarity will make this one pedal in your rig that you'll never turn off. The JBX is a compression fan's dream!

JangleBox

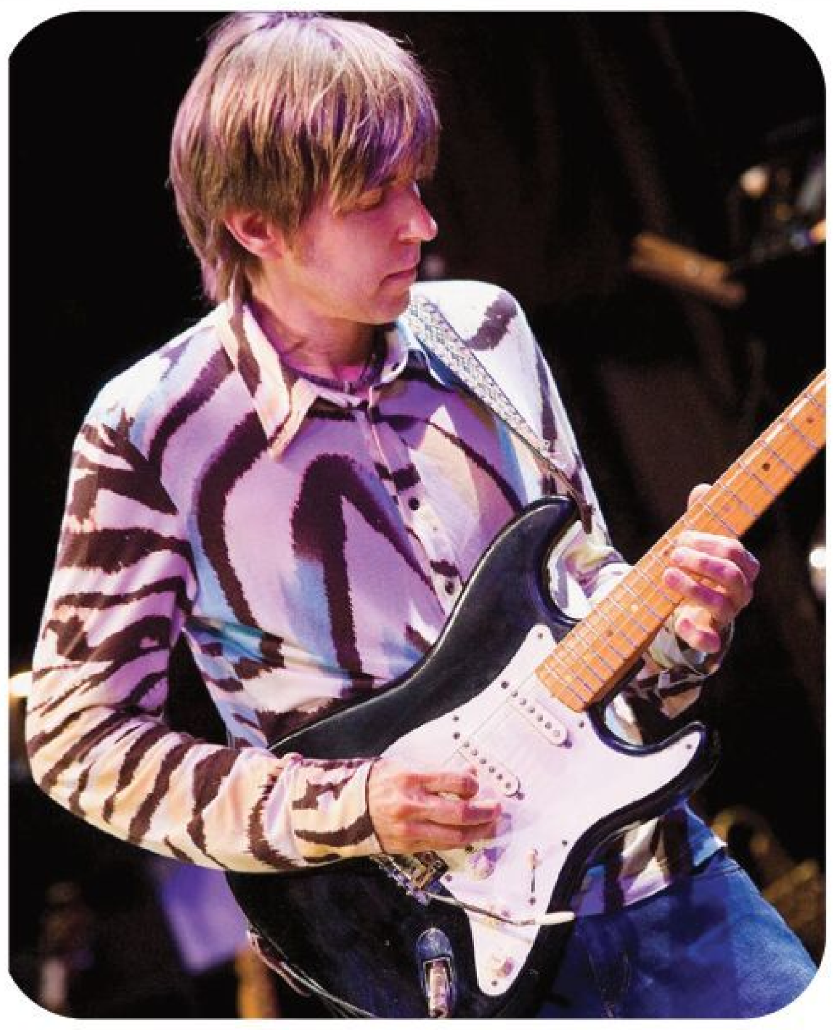
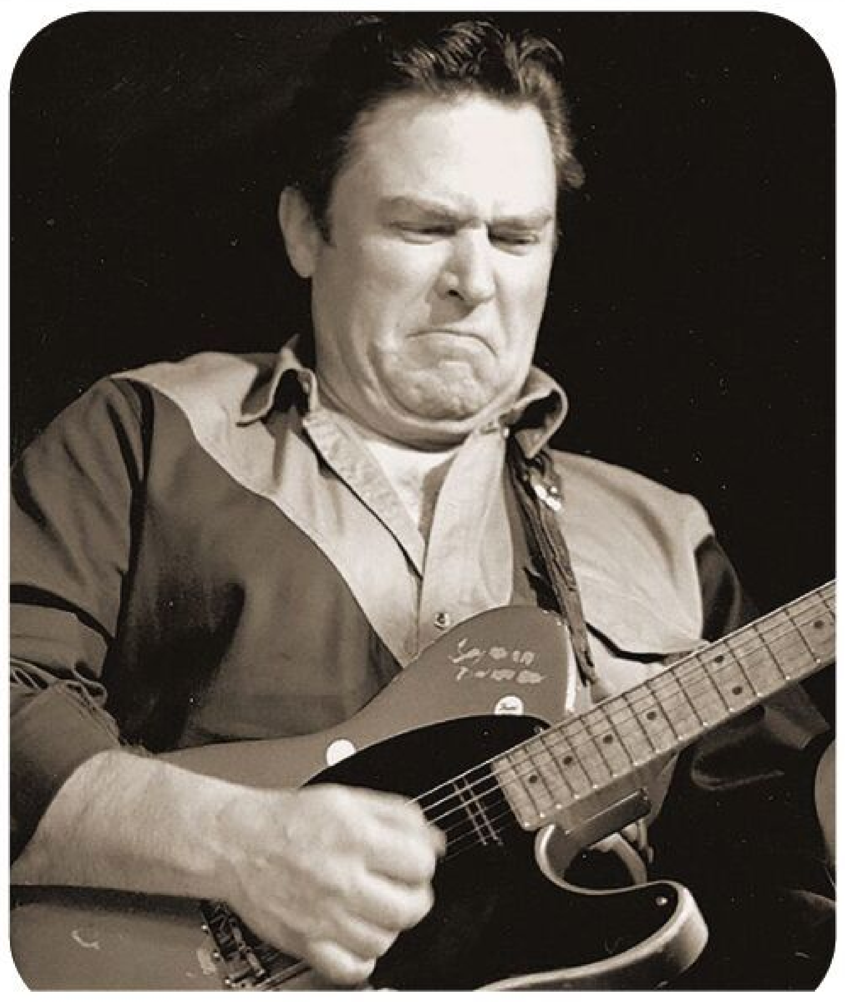
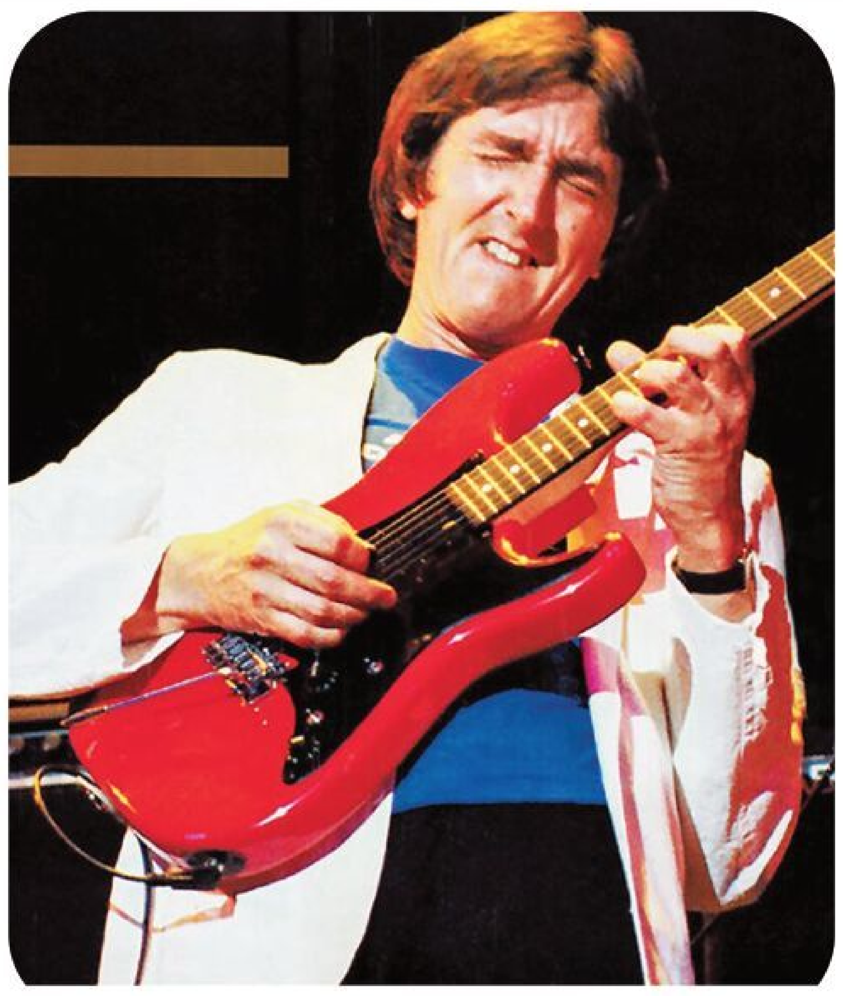
1.866.352.6453 www.janglebox.com info@janglebox.com

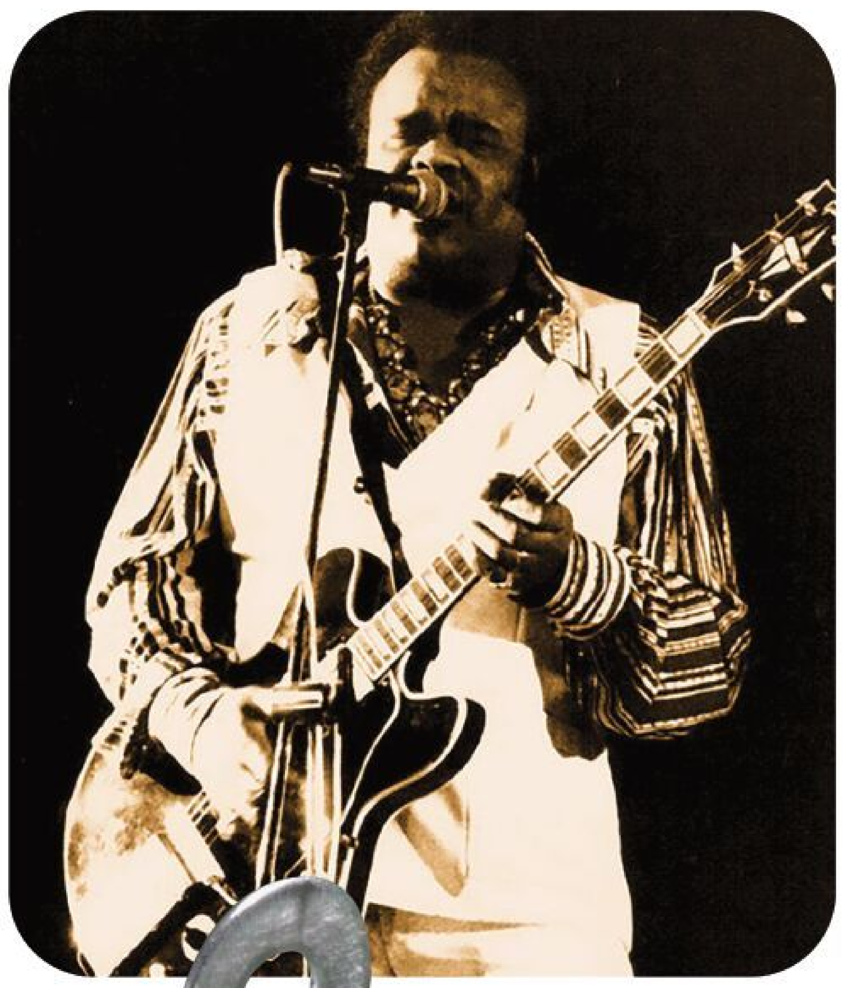
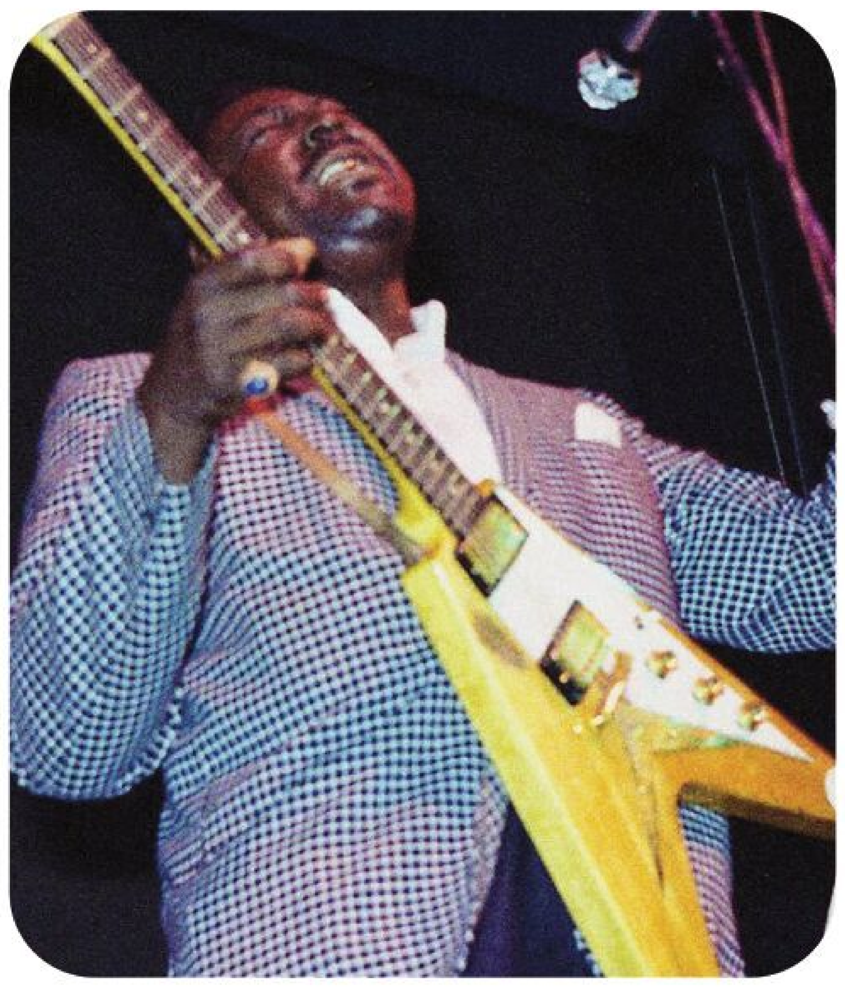
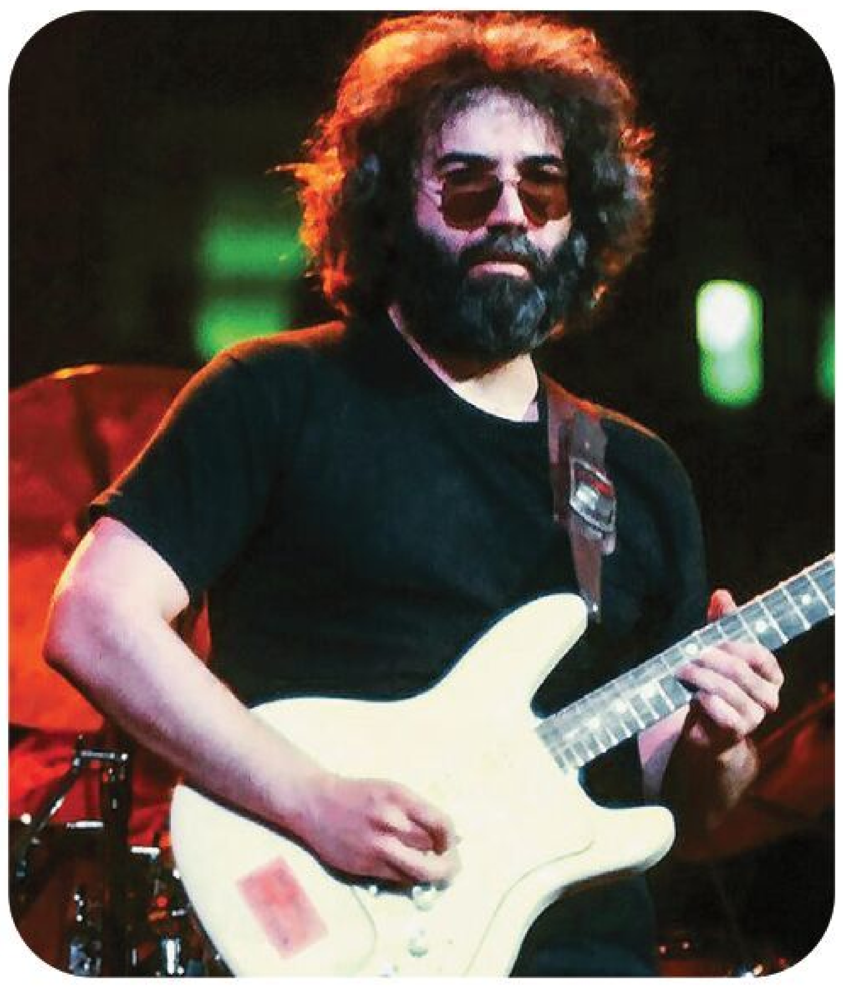
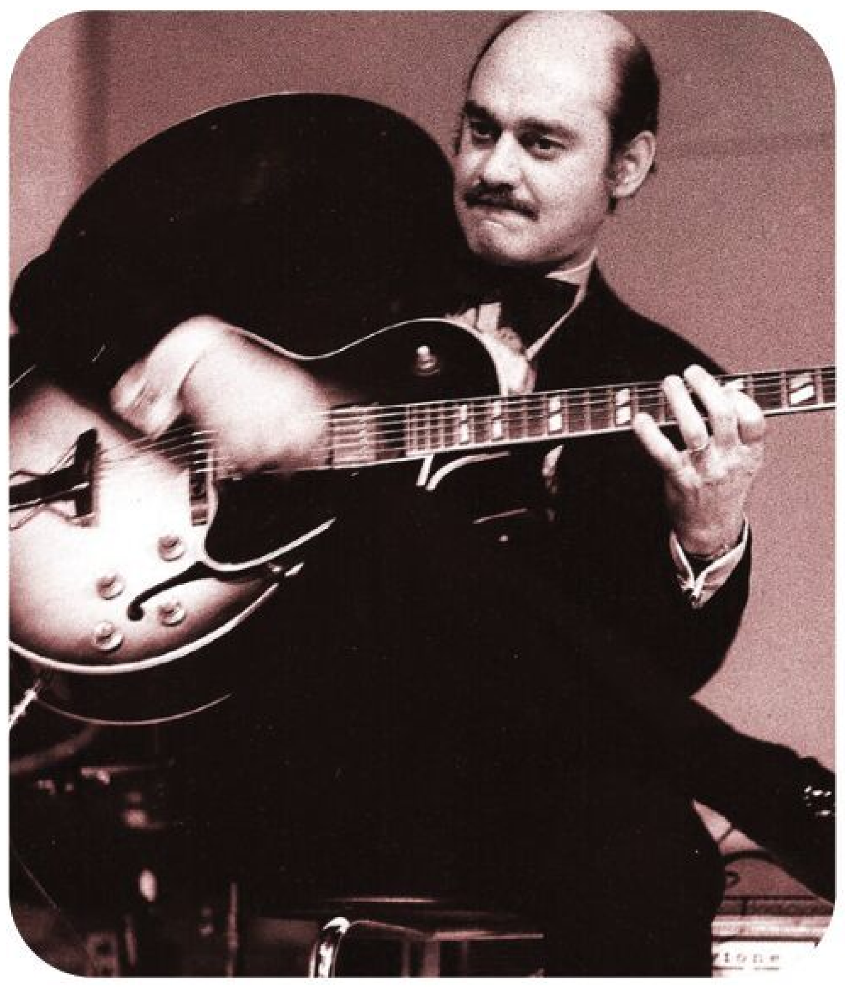
A gorgeous pairing from 1963 – a Kay K573 Speed Demon and its partner Vanguard 704 amp.

Easy to Install
Try the
VPM-1
VOLUME PEDAL MOD
For Your
ERNIE BALL JR. VOLUME PEDAL
The VPM-1 by Zeppelin Design Labs is the "Mother of All Mods" for the Ernie Ball Jr. volume pedal. The string and potentiometer are replaced with a magnet and Hall effect sensor to digitally control the all-analog signal path. You can choose from 5 different volume tapers. The gain knob adds up to 14dB of gain. You can use it in mono or in stereo configuration, or even as an expression pedal! Give new life to your old pedal with the VPM-1!
Give new life to your old pedal!
Look Mom, No String!
TUNER /EXP
TAPER
GAIN
IN
OUT
+9V
ZEPPELIN DESIGN LABS
VPM-1
Gee, that's Swell!
WWW.ZEPPELINDESIGNLABS.COM
ZEPPELIN DESIGN LABS

Phantom
New Shapes in Sound
Phantom Guitar Works is celebrating 27 years building Teardrops and Phantoms. All Phantom 6 models now come stock with a custom made 6 position pickup selector and hand tooled lever knob. As with the original British guitars of the 1960's, they are fitted with the chrome bridge cover. Left-hand versions of the guitars (including the Mandoguitar) are available.
NEW bound ebony fretboard upgrades
Phantom GuitarWorks, Inc.
sales@phantomguitars.com
pgwinc@cni.net
1-503-728-4825

TIME TO ADD A SWART
TO YOUR MIC LOCKER
Swart R-2
Ribbon Microphone
Superb guitar, bass & vocal microphone.
Hand built one at a time in Swart Shop.
Swart
swartamps.com

Eric Johnson (top left), Danny Gatton, Allan Holdsworth, Rory Gallagher, Freddie King, Albert King, Jerry Garcia, and Joe Pass.

Eric Johnson: Max Crace. Danny Gatton: VG Archive. Allan Holdsworth: VG Archive. Rory Gallagher: Harry Potts/Wikimedia Commons. Freddie King: Lionel Decoster/Wikimedia Commons. Albert King: Grant Gouldon/Wikimedia Commons. Jerry Garcia: Carl Lende/Wikimedia Commons. Joe Pass: Hans Bernhard/Wikimedia Commons.

VOTE!

THE 2020 *VG* READERS' CHOICE AWARDS

The *Vintage Guitar* Hall of Fame is filled with legendary names – players who inspired generations of followers to pick up that guitar and play! Inductees are chosen by *VG* readers and visitors to VintageGuitar.com who want to recognize their heroes for their musicianship and innovation. Readers also select Album of the Year and Player of the Year in four categories. For a list of prior inductees, visit www.VintageGuitar.com/readers-choice

From these nominations, a list of finalists is compiled with input from *VG* staff. Please vote here or online for an instrument, person, and music! Voting makes you automatically eligible for a chance to win a Grez Folsom guitar valued at $2,680!

Deadline for entries is January 21, 2021. The contest is open to everyone, but void where prohibited. New inductees and contest winners will be announced in the April '21 issue.

INSTRUMENTS

EPIPHONE CASINO The budget version of Gibson's ES-330, it's a true hollowbody with chrome-covered P-90 pickups. Though louder and brighter than the 335, its lack of a center block makes it more prone to feeding back. Its big break came when Sir Paul (McCartney) scored a used one in the mid '60s before the other Beatles asked the company for a few. Today, Epi makes several versions.

GIBSON LES PAUL SPECIAL When Fender introduced the Strat, Gibson's Les Paul Standard was suddenly deemed stodgy, heavy, and over-priced. The company's response came in the form of a stripped-down, slab-bodied, plain-Jane version priced for beginners. Introduced in 1954 as the Les Paul Junior, it had full scale length, set neck, and single-coil P-90 pickup. Thanks to strong sales, Gibson installed a second P-90 in '55 and called it the Special. It's now among the most-coveted vintage screamers.

IBANEZ TUBE SCREAMER A star in the stompbox world, it was introduced in the late '70s as a "tube simulator" when solidstate amps ruled the roost. Its voice largely the result of a simple clipping circuit, tone hounds began to pay more attention after Stevie Ray Vaughan used one to record *Texas Flood*, relying primarily on its Tone knob to tweak the distortion and bass/treble balance at the front end of his rig.

1964 Epiphone Casino, '58 Gibson Les Paul Special, Ibanez Tubescreamer, '38 Martin 000-28.

1964 Epiphone Casino, 1958 Gibson Les Paul Special, 1938 Martin 000-28, and Ibanez Tubescreamer: VG Archive.

MARTIN 000-28 Introduced as a 12-fret/slot-head, in mid '34 it was given a longer 14-fret neck that, in combination with its 15" body, Adirondack spruce top, and Brazilian rosewood back and sides, proved popular.

PLAYERS

ERIC JOHNSON The acclaimed Austinite rose to prominence with the Grammy-winning instrumental "Cliffs of Dover," on which his '54 Strat and '60s 335 sing like a violin. Eschewing the image of "Texas guitarslinger," he's adept at blues but can readily render sounds influenced by Wes Montgomery, Jerry Reed, or Lenny Breau. Introspective and mild-mannered, he cares deeply about every facet of his music, and his impact is today reflected in the work of a generation of players including Eric Gales and Joe Bonamassa.

DANNY GATTON His uncategorizable playing style meshed country, rockabilly, and jazz. Dubbed "The Humbler," he honed his chops in clubs in his hometown Washington, D.C. area (including in his own Redneck Jazz Explosion band, where he traded licks with steel-guitar legend Buddy Emmons) before being noticed by bigger names in the business including Les Paul and Eric Clapton. In 1990, he was nominated for a Grammy for Best Rock Instrumental Performance for the song "Elmira Street Boogie."

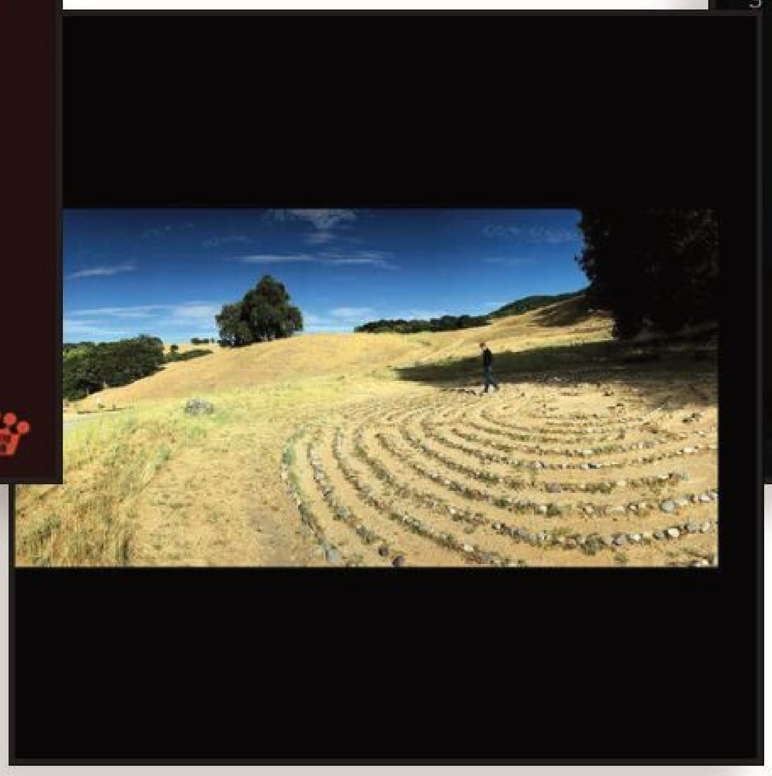
ALLAN HOLDSWORTH Emerging in the late '70s, his genius was revealed via stints in Tempest, then deepened in the bands Bruford and U.K. In the early '80s, he launched a solo career and created his own improvisational language exhibited on a series of albums that became the stuff of fusion legend and proved hugely influential on players including Eddie Van Halen, Frank Zappa, and Rush's Alex Lifeson. An artist to a fault, Holdsworth was sensitive and savagely critical of his own work despite the fact he existed within his own creative universe and cared little about commercial success.

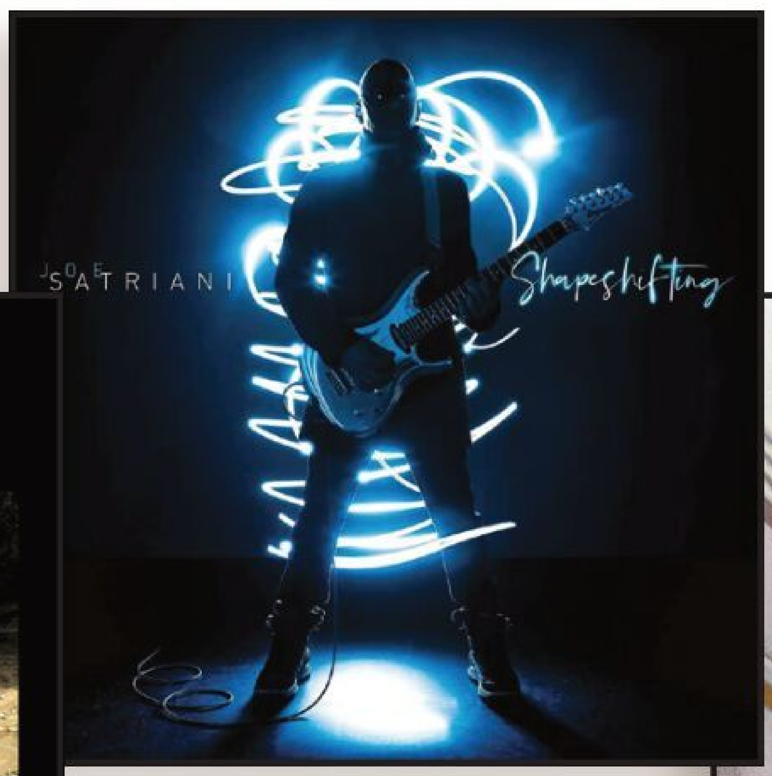
RORY GALLAGHER Grounded in the blues but informed by jazz, the Irish-born guitar hero was accomplished on acoustic, electric, and slide guitar as well as mandolin (along with a handful of non-stringed instruments). His *very* worn trademark late-'50s Strat was plugged into a vintage Fender, Vox, or occasional Marshall, with nothing but a cord connecting them. Renowned for their authenticity, his albums have sold in quantities numbering 30 million.

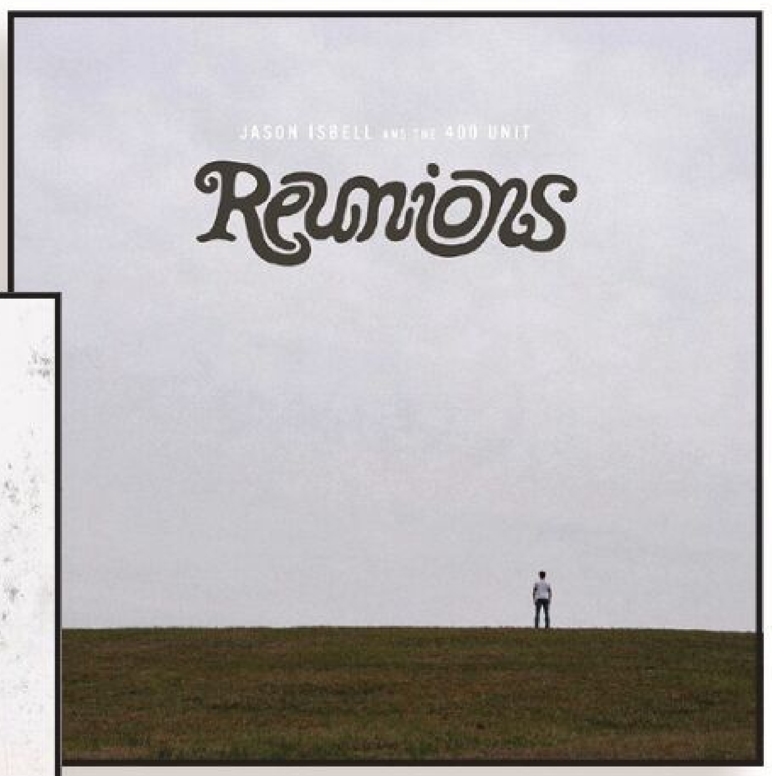
FREDDIE KING The Blues Hall of Fame and Rock and Roll Hall of Fame inductee is a Texas native who spent a few formative years in Chicago. Eventually favoring a Les Paul and ES-345, he recorded blues tunes that had immeasurable impact on a generation that included Eric Clapton. Skipping the blues revival wave of the late '60s/early '70s like peers B.B. and Albert King, his renowned instrumentals reached the ears of a young, white audience alongside those of the Ventures and Fireballs. He even scored a hit with "Hide Away," which made the *Billboard* Top 40 in 1961.

ALBERT KING A singular influence on generations of players including Stevie Ray Vaughan, Jimi Hendrix, and Eric Clapton, King was born on a plantation in Mississippi and grew up immersed in gospel. He made a guitar from a cigar box, piece of a bush, and strand of broom wire before buying one for $1.25. Being left-handed, he learned by playing a righty guitar upside-down and used his fingers and thumb to pluck strings. Signing with Stax in 1965, he recorded a string of hits beginning with "Laundromat Blues,"

See page 75 for your chance to win a Grez Folsom guitar valued at $2,680!
Vote online at www.VintageGuitar.com/Readers-Choice







"Crosscut Saw," "Born Under a Bad Sign," and others featuring his widely imitated guitar work on his famed Gibson Flying V. He's in the Blues Hall of Fame, Rock and Roll Hall of Fame, and Memphis Music Hall of Fame.

JERRY GARCIA He grew up in the San Fransico Bay area hearing country rock, blues, and R&B thanks to his older brother. After playing piano as a child, he took up banjo then, in high school, grabbed a guitar as he became increasingly interested in blues. Heavily influenced by Chuck Berry and Bo Diddley, he began performing at local clubs. In '65, he formed the Grateful Dead, where he played a variety of instruments including guitar and pedal-steel during long, improvisational jams. He was inducted to the Rock & Roll Hall of Fame in 1994.

JOE PASS Given his first guitar at age nine, he taught himself to play and by 14 was performing with bands in Pennsylvania. After high school, he traveled with jazz groups and moved to New York City. Heroin addiction set him back a decade, but he cleaned up and in the early '60s recorded a series of albums that led to tours, TV and recording sessions, solo recordings, and work in the Grammy-winning The Trio. With the Pablo label, Pass' lightning-quick chordal work and solos dressed albums by Benny Carter, Milt Jackson, Herb Ellis, Zoot Sims, Duke Ellington, Dizzy Gillespie, Count Basie, and six albums with Ella Fitzgerald.

INNOVATORS

EDWARD VAN HALEN Enshrined in the *VG* HoF as a player in 2013, he was equally noted for the "superstrat" – a guitar form he created to make the sounds he envisioned as a teenager. With a humbucker at the bridge, modded vibrato tailpiece, and locking nut, it altered the very history of the instrument. After accidentally discovering the effect of running improper voltage through his Marshall amp, he plugged into a hardware-store device that let him control the volts to tweak his tone. Both were nascent steps that ultimately led to a *brand* of guitars and amps.

NAT DANIEL As a teen, he developed an interest in radio that spread to guitar amps. In the mid '30s, he began building amps of his own design, which led to founding Danelectro, maker of the budget instruments that launched thousands of players. He holds patents on tremolo and reverb amp circuits, as well as a combined bridge/tailpiece for guitars, but didn't even *pursue* patents on several amazing innovations including the six-string electric bass, the 12-string electric Bellzouki, the "amp in case" rig, and the acoustic/electric "convertible" guitar.

JOE NAYLOR The son of a classical-pianist mother and bassoonist father, as a child he was enthralled by the concept of "fixing" things; within an hour of its purchase, he disassembled his first electric guitar. That penchant for tinkering led to studying industrial design, followed by building amps, lutherie (in 1997, he founded Reverend Guitars) and, in 2012, Railhammer Pickups. Today, he's a consultant for the companies he once owned as well as others in the music industry.

ALEXANDER DUMBLE A pioneer in the boutique-amplifier market, he began building in the '60s and made a name tailoring amps by changing capacitors, output transformers, plate resistors, lead dress, and other elements. His client list includes names like Stevie Ray Vaughan, Robben Ford, Larry Carlton, and Carlos Santana, and his amps are among the most collectible.

SEMIE MOSELEY He worked for Paul Bigsby and made necks for Rickenbacker before launching a guitar brand by tracing an upside-down Strat to create his first model. His Mosrite company offered well-made instruments with a comfortable, thin body fancied with a German carve, low frets, a narrow neck, and hot pickups. Connecting with the the Ventures – the most popular instrumental-rock band ever – was a brilliant business move.

ALBUM OF THE YEAR

MARCUS KING *El Dorado*
ERIC JOHNSON *EJ Vol. II*
JOE SATRIANI *Shapeshifting*
LARKIN POE *Self Made Man*
JASON ISBELL & THE 400 UNIT *Reunions*

PLAYER OF THE YEAR

VG's Player of Year nominations are chosen by staff and followers of VintageGuitar.com and based on each players' efforts (recorded, live, etc.). We offer nominees in four categories.

ROCK

EDWARD VAN HALEN
JOE SATRIANI
JOHN 5
VINNIE MOORE
ERIC JOHNSON

BLUES

JOE BONAMASSA
ERIC JOHNSON
ERIC GALES
CHRISTONE "KINGFISH" INGRAM
MARCUS KING

COUNTRY

BRAD PAISLEY
KEITH URBAN
JOHN OSBORNE
JOHNNY HILAND
BILLY STRINGS

JAZZ

PAT METHENY
JULIAN LAGE
AL DI MEOLA
BILL FRISELL
GEORGE BENSON

ENTER YOUR VOTE FOR A CHANCE TO WIN A GREZ FOLSOM GUITAR VALUED AT $2,680!

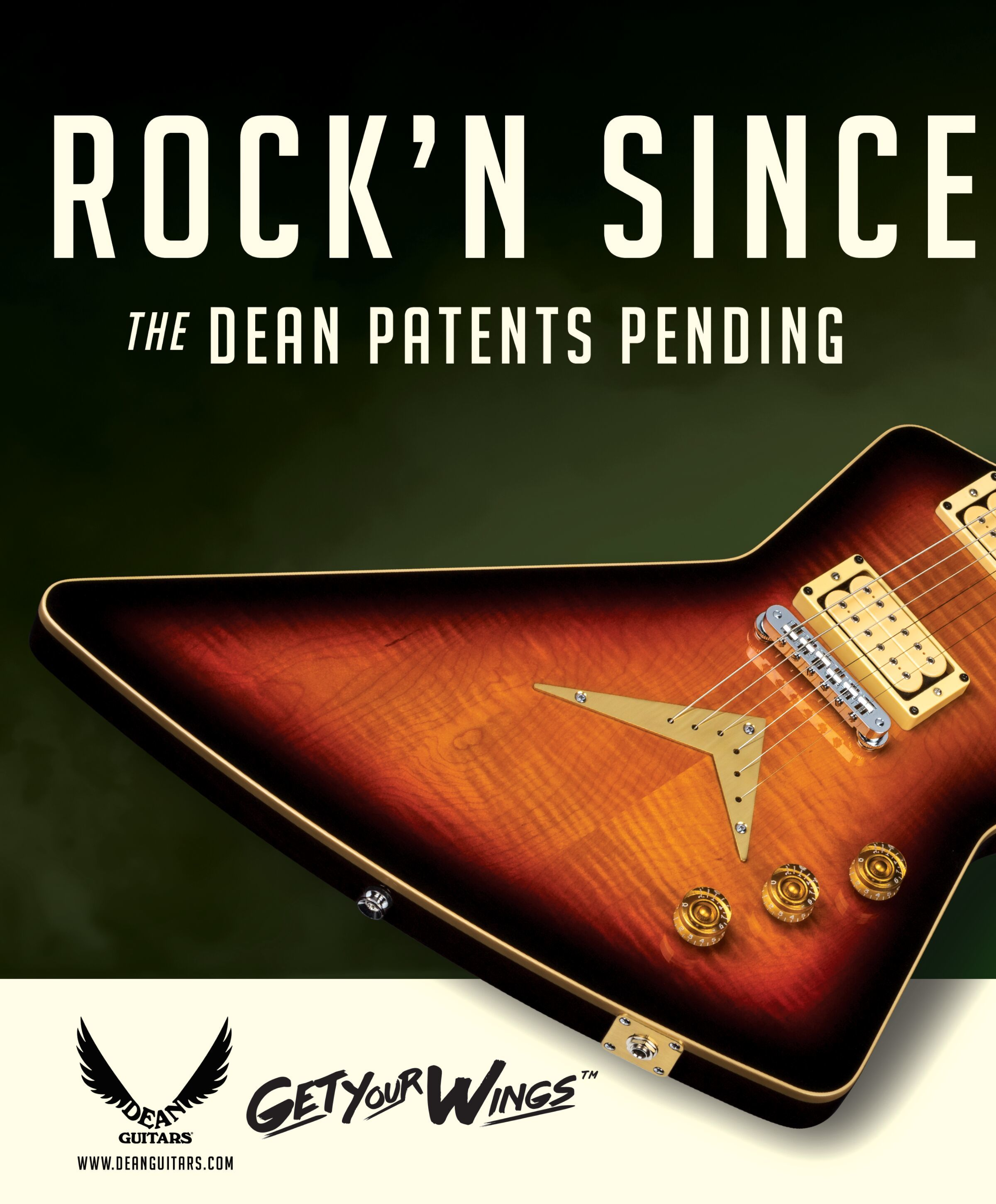
With its basswood body, mahogany neck, ebony fretboard with 25" scale, jumbo frets, Lollar Firebird neck pickup, Fralin Tele pickup at the bridge, and a nitro finish in Pearl Metallic Grey, the **Grez Folsom** offers classic tones with the feel of a handmade instrument. At just under seven pounds, The Folsom has a stout feel without being heavy.

GREZ GUITARS

www.grezguitars.com

VOTE ONLINE AT WWW.VINTAGEGUITAR.COM/READERS-CHOICE

VG Readers' Choice Giveaway rules: No purchase necessary. One entry per customer. Void where prohibited. Deadline for entries is January 21, 2021. Winners will be drawn at random. *Vintage Guitar* reserves the right to identify winners in the magazine.


ROCK'N SINCE
THE DEAN PATENTS PENDING
DEAN GUITARS®
GET YOUR WINGS™
WWW.DEANGUITARS.COM

World’s Finest Guitars

We strive to create the highest quality instruments possible. We strive to create the highest quality instruments possible. What makes us unique is our fervent commitment to excellence as musicians, for musicians. Rocking for over 40 years!

Our devoted team of designers and craftsmen in the Dean USA Custom Shop work for you to ensure a build quality that you’ll discover is nothing short of stellar. That quality of work has been embraced by the biggest names in music as well as a legion of guitar enthusiasts around the world who demand and deserve the best. We want you to have the best experience possible. That is our commitment to you!

Van Halen with the Frankenstein guitar in red, circa '80.

A LEGEND HAS LEFT US

EDWARD VAN HALEN

1955-2020

When a band called Van Halen arrived with its first album in March, 1978, the guitar universe was hit by an explosion of unrivaled brute force in the era of Aerosmith, Heart, Boston, and Ted Nugent. Edward Van Halen's pyrotechnical guitar displays – two-handed tapping, proto-shred insanity, and whammy trainwrecks – had never been heard in hard rock, much less from a Southern California party band. Jazz-fusion maybe, but good-time FM rock? Absolutely *no one* saw Eddie coming.

BY PETE PROWN AND H.P. NEWQUIST

Van Halen circa '80: MediaPunch Inc./Alamy.

Sadly, the music world has lost Eddie, who died October 6 after a long struggle with throat cancer. He was only 65 and left behind wife, Janie, and son, bassist Wolfgang Van Halen.

How to evaluate the life and music of a figure as iconic as Edward Van Halen? For starters, as an interview subject, he never held back. Good or bad, Ed told you *exactly* what he was thinking.

"*Diver Down* was half cover tunes and I hated it," he said in a 1995 interview, referring to the band's 1982 album. "It did well, but that wasn't my idea of where I wanted this band to go. *Fair Warning* had been guitar-oriented, full of great guitar songs, but there wasn't a hit single on it. That's why *Diver Down* was kind of like Warner Brothers saying, 'Let's put Eddie in his place.'

"In general, Van Halen has always done our own thing, taking the music where we could without changing because of what was on the radio. We got signed during the era of punk and disco, and it's the same thing now with rap and grunge. But we're not changing – which is why it took us so long to get a record deal in the early days. I play what I like."

If you've ever read about his persona, another thing was clear: Eddie was absolutely obsessed with creating music and playing guitar. Sure, he was sometimes irascible, but that spoke to a guy who wanted his playing and records to be as great as humanly possible. "I don't really practice – I just play," he noted. "Years before we got a deal, all I ever did was sit on the edge of my bed and play guitar. I only use acoustics when I have to; I prefer the sound of the electric guitar. It's so funny when people do unplugged stuff. They do their heavy, loud stuff on acoustics, but that ain't me, man. What's the point? Could you imagine Black Sabbath doing 'Into the Void' acoustically? I don't think so."

While Van Halen's guitar solos and riffs are legendary – as he splatter-painted notes over a canvas of rock and pop-fueled crunch – his essential understanding about rock and roll was as deep as that of a Pete Townshend or Jimmy Page.

"I think about some of our older stuff, like 'Ain't Talkin' 'Bout Love'... People love that song, but it's really just a two-chord song. It's got a good premise, but simplicity is a lot harder than complicated. Really, the best songs are still based on I-IV-V, which is so pleasing to the ear. Billy Gibbons calls me now and then, and he asks, 'Eddie, have you found that fourth chord yet?' Of course, you can do stuff like Rush, Yes, or U.K., but that's more musician's music. It's musical calisthenics to me. I'm not knocking any of them – I would love to be able to do that kind of music, but my brain is not cut out for it. I like simple things. *Powerful*, simple things."

Future guitar historians, however, may argue that Eddie's greatest impact on the instrument wasn't necessarily his two-handed tapping and whammy dives, but something closer to home – *gear*. Within the first decade of his career alone, he single-handedly changed the equipment many of us play, including guitars, amps, effects, and accessories like locking nuts and fine-tune vibratos. If you look at your own rig, chances are there's a tool or two that were directly inspired by mechanical or electronic innovations from the guy from Pasadena.

Ed's #1 "Frankenstein" was built with a $50 Strat-style ash body and extra-wide $30 neck. It had extra-large Gibson frets, Schaller tuners, and a re-potted PAF from a '61 ES-335. The vibrato was reputedly from a pre-CBS Strat. This is the guitar heard on all of the first album except for the cut-up Ibanez Destroyer he called The Shark on "You Really Got Me."

EVH BACKSTAGE IN '78

By Jeff Hasselberger

(Ed. Note: Jeff Hasselberger is a veteran of the guitar-gear industry and was the marketing guru at Ibanez in the company's breakthrough era from the mid '70s until the early '80s. Here, he offers a bit of extraordinary personal insight.)

I became good friends with Bobby Cochran (Bob Weir's guitarist at the time and Eddie Cochran's nephew) and he turned me on to Van Halen when they were still a local band in L.A. Through Bobby, I met [guitar builder] Wayne Charvel and we immediately got along. Wayne filled me in on Eddie's guitar and also informed me that Eddie had an Ibanez Destroyer, which he later modded with a chainsaw. When Black Sabbath's 1978 *Never Say Die!* tour was announced and Van Halen was slated to open for them at the Philadelphia Spectrum, I knew I had to go see them. In fact, I was at the Spectrum so often the promotor simply put a card with my name on it by the time clock.

I told Wayne I was going to see Eddie and he said something to the effect of, "Without Van Halen, I'm out of business. Please don't steal him." As much as I would have liked to have Eddie for Ibanez, I couldn't screw a friend. Keep in mind that nobody outside of the West Coast had ever heard of Van Halen.

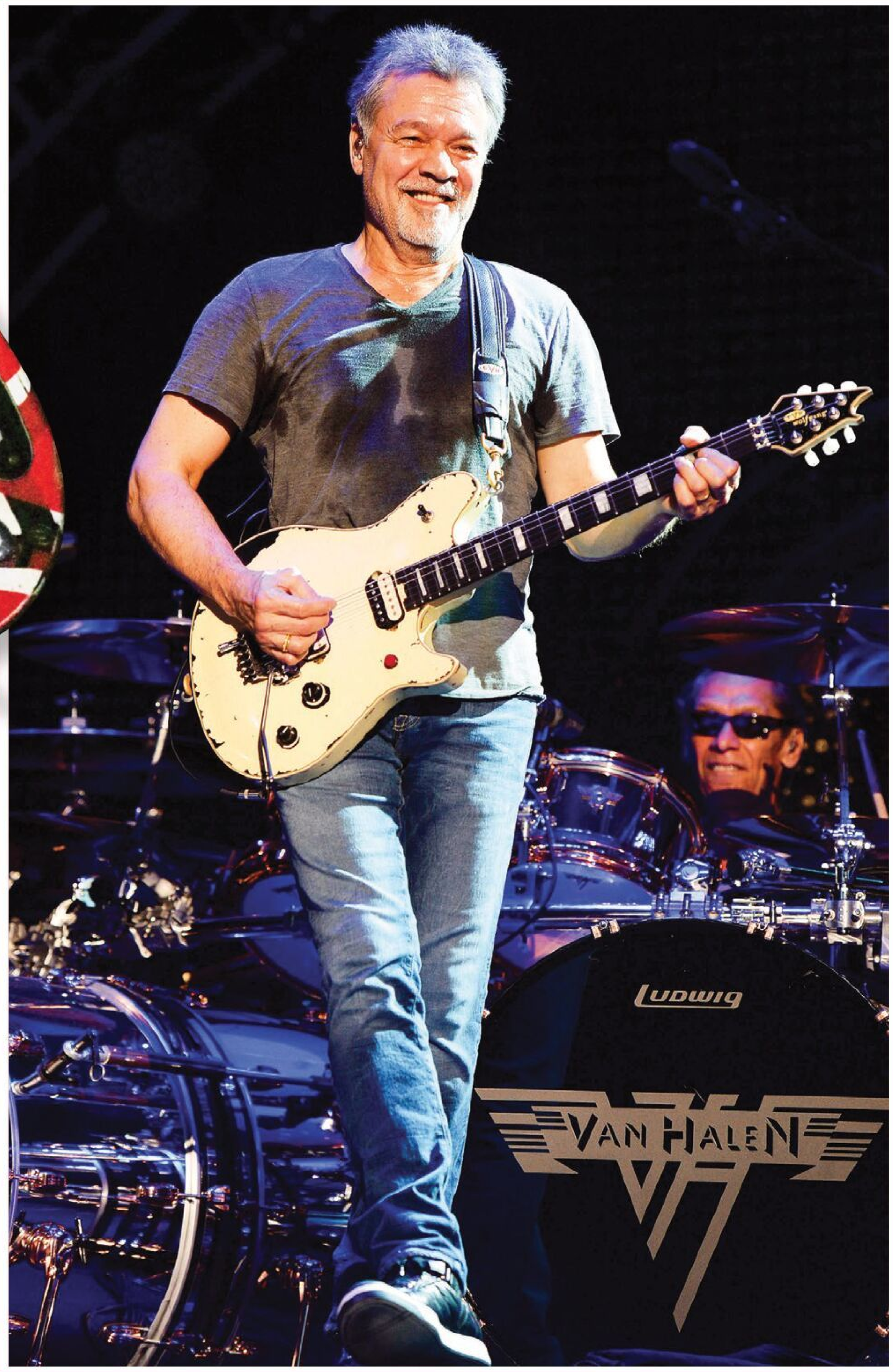
Eddie loved to talk about gear, so we hit it off. He was happy to show me all his guitars and explain them. He showed great fondness for Wayne, which sufficiently cooled my jets about getting him on the Ibanez team. I was also fascinated by Eddie's carefree attitude toward his guitars. He didn't hesitate to tear them apart in search of some hidden sound potential, and Wayne was his willing partner. The single humbucker on a Strat was practically unheard of before Ed.

Eddie's dive-bomb vibrato was also innovative. He had the bridge set for down-only travel and his bent whammy bar gave it serious range. Ed knew that the nut would be an issue and rather than think of ways to lock it, his solution was to make it as easy as possible for the strings to slide in the nut slots. I'm pretty sure it was a brass nut – it was super-polished and the slots were sized so that the strings were as free as possible.

When he strapped his guitar on just before he went to the stage, the last thing he did was douse the nut with a couple good squirts of 3-in-One oil. He worked the whammy through its full range, squirted again, and then maybe one final time. Ed then grabbed the neck and gave it one good shake to get the excess 3-in-One off. I remember his proud grin, indicating, "That oughta do it."

By the time Van Halen's set was over, I was convinced they were going to be huge, and again faced the dilemma of trying to steal Eddie from Wayne. I don't regret my choice on one level, but *on the other...*

Backstage in 1978, Dave Lee Roth was a riot. He admitted to me that he was "a professional asshole" and took great pleasure in playing that role. He's done a bunch of dumb s**t, but he's a definitive rock and roller. Also, Alex Van Halen didn't think he was a good drummer – in fact, the entire band didn't seem to recognize just how great they were. In my experience, AC/DC was the only other band that exuded such a humble spirit on tour.



Detailed replicas of Van Halen's guitars, including the red Frankenstein, are part of the "Play It Loud" exhibit at the Rock & Roll Hall of Fame. Van Halen onstage in 2015 with his brother, Alex (right).

His other legendary axes were a yellow-and-black superstrat known as Bumblebee, the red-and-black Frankenstein #2 with a Floyd Rose vibrato and locking nut, a Kramer 5150 Baretta, a mysterious circa-'58 Les Paul Standard, his mid-'80s Steinberger GL2T TransTrem with EMG pickups, and the Peavey EVH known today as the HP Special.

More recently, he launched the EVH brand of guitars and amps, which included the original Wolfgang solidbody, as he reputedly owned the patent and design of the Peavey (see page 32). Not even Eric Clapton has his own line of branded gear – that was the enormous marketing power of Eddie Van Halen.

Ed's original Marshall 100-watt heads included a '67 Super Lead combined with a Variac voltage transformer to lower the volume but preserve tone. Today, we have attenuators and countless tube amps that mimic the Van Halen "Brown Sound" using sophisticated preamps and a load of tubes (and increasingly, digital simulations). Later, Ed worked with Peavey on the skull-crushing 5150 stacks and combos, followed by EVH amps. For effects, early VH records were adorned with molten echo, while he later adopted a stereo wet/dry/wet rig laden with heavy chorus, crunch, and delay.

The term "Brown Sound" is also embedded in guitar culture, but Ed described what he meant in reference to his tone on early albums.

"I use that term to describe the difference between having someone chucking razor blades at you, or a mature redwood," he said. "I like a warm brown sound – just like my brother's snare drum."

It's an elegant analogy for a sound that's big and warm, not trebly and brittle.

Of his Ernie Ball Music Man EVH signature (now called the EBMM Axis) – a single-cut with a quilted-maple top finished in gold – Ed said in 1994, "I was looking for something that crossed the classic lines of a Les Paul with a Tele. I also had it in my mind that the guitar should be balanced, not too heavy, and somewhat small since I'm not a real big guy. I wanted something that would stand the test of time because most guitars made these days are bastardized Strats."

In the band's early days, Eddie played wide and thin necks, but later shifted.

"I changed away from that wide neck back when I worked with Kramer. I built my own guitar at their factory and realized, 'Hey, why make it hard on myself?' Now I like necks that are fun and easy to play, so the Music Man is copied from the red-striped Kramer. The neck is maple because it's a strong wood, but I don't put a finish on it because that what's gives some maple fingerboards a weird feeling. I like my necks to still feel like wood."

Ever the philosopher, Ed had a reason for everything – his understanding of equipment, tone, and technology was remarkable for a guy thought of as a mere rock star.

"My humbuckers are always bolted into the wood like I've always done because, to me, every part of the guitar has to be connected to get the optimum tone. As for the whammy bar, I don't like vibrato bars that lie flat because that makes the guitar lose sustain – it's back to the point that everything has to be connected for the best tone. Even if you look at photos of my old guitars, there's a quarter stuck under the Floyd Rose bridge so it wouldn't pull back. I could have gone for the money [with signature guitars], but I wanted to put out a class, top-of-the-line instrument, so people wouldn't feel ripped off."

In summation of his career, he became introspective.

"I'm probably one of the luckiest, most-blessed guys on the planet to be able to do what I do and enjoy it, and have other people like it. To have inspired other people to play an instrument, that makes me feel good. Kids have to grow up on somebody – just like I grew up on Clapton, there's a whole new generation of guitar fans. I hope that they've learned something from me, and if I inspired anyone to pick up a musical instrument, that's great. Because that's what it's all about."

Pete Prown is music editor of *Vintage Guitar*. H.P. Newquist is executive director of The National Guitar Museum. Both grew up listening to Van Halen and learning Eddie's licks. Special thanks to Steve Kollander.

Red Frankenstein guitar: Michella Dilworth/Rock & Roll Hall Hall of Fame. Van Halen 2015: Storms Media Group/Alamy.

Build
Your
Tone
AmplifiedParts®

David Lee Roth and Van Halen onstage in '79.

Van Halen '79: Gilles Bascop/Dalle/Zuma Press.

FINISH WHAT YA STARTED

A BRIEF HISTORY OF VAN HALEN

By Pete Prown

Edward Lodewijk Van Halen was born in the Netherlands on January 26, 1955, the son of a Dutch father and Indonesian mother. The family moved to California, where young Eddie and his brother, Alex, were formally taught classical piano while simultaneously discovering West Coast pop culture along with the Beatles, Rolling Stones, Cream, and Jimi Hendrix. Ed demonstrated an innate musicality and could pick up virtually any instrument – including a woodwind – and squeeze music from it. He started playing drums, then shifted to guitar as Alex became the better drummer. Though they were influenced by many acts including Montrose, the Ventures, Cactus, and other music on the radio, Ed came to idolize Eric Clapton's playing in Cream, raving about Slowhand's influence early in his career, especially the solo to "I'm So Glad."

By the '70s, Van Halen's list of critical guitar influences expanded to include Jimmy Page, Tony Iommi, Jeff Beck and, most importantly, Deep Purple's Ritchie Blackmore, who specialized in fast legato passages and vibrato-bar thrusts on a Fender Stratocaster.

Several guitarists of the era already deployed variations of two-handed tapping, including Harvey Mandel (in Canned Heat), Billy Gibbons, and Larry Carlton (on Steely Dan's "Kid Charlemagne"), but Steve Hackett of Genesis was using fully tapped arpeggios as early as 1971, long before the first Van Halen album. Ed saw Genesis play an L.A. concert and admired Hackett's radical technique.

Ironically, Eddie and Alex had formed their own band, Genesis, in 1972, not knowing there was a British act of the same name. For gigs near their home in Pasadena, they rented PA from fellow teenager Dave Lee Roth; to save money, they eventually let Dave become lead vocalist. Genesis morphed into Mammoth, then Van Halen, accruing a large and loyal following on the same SoCal circuit that boasted Quiet Riot and a whiz kid named Randy Rhoads on guitar. A 1976 demo for Gene Simmons of Kiss went nowhere, but a

the Guitar BROKER

Craig & Patti Brody • 816 NW. 6th Ave. Ft. Laud, FL 33311
www.GuitarBroker.com • 954-646-8819

1951 Epiphone Zepher Deluxe Regent a Big Blonde!

1962 Hofner 500/1 Bass early McCartney Beatle period.

1971 Gibson Les Paul Custom w/3 pickups 1-of-a-kind!

1975 Fender Stratocaster Factory 1-off Lucite NAMM.

1965 Fender Jazz Bass Late Unbound Pre-CBS specs.

1951 Gibson LG-1 incredible & all original

1940 Martin 0-15 Scalloped & Tortoise H'stock

1961 Martin 00-21NY 1st year & Brazilian

1965 Martin D-28 "Thin" Prototype Brazilian

1970 Martin D-35 Brazilian & Custom inlaid neck.

1995 Martin HD-28S 12-Fret Ltd. Ed. Reissue

2005 Martin D-45 Mike Longworth Com. Edition.

1992 Ovation Adamas II rare Cutaway Top Line.

1953 Kay K141 Stratotone early w/built-in-cable

1970 Dan Armstrong Lucite affordable alternative

1979 Fender Stratocaster See-Thru Blonde

1983 Fender Stratocaster Bowling Ball 1 of 107

1984 Fender Stratocaster '62 AVRI Reissue

1993 Fender Stratocaster SRV 1st series Minty

2000 Fender Telecaster '52 Reissue w/Certificate

1995 PRS 10th Anniv. # 38 of 200 Teal Black Mint

1969 Gibson Les Paul Custom Mahogany Top

1975 Gibson Explorer Reissue Polaris White

1980 Gibson Les Paul Deluxe rare factory Black

1993 Gibson Rudolf Schenker Flying V 1 of 103

1997 Gibson Firebird V Reissue Factory Black

1999 Gibson SG Std. '62 Historic Reissue Minty

2000 Gibson Les Paul Custom Peter Frampton

2014 Gibson Les Paul Std. Flame Top Ltd. Run

1960 Gretsch 6122 Country Gent Quilty & Clean

1957 Gibson L-4C killer acoustic Jazz Machine

1961 Gibson Johnny Smith best 1st year on Earth

1967 Gibson ES-335TDCSV 100% untouched

1970 Gibson ES-335TDW Special "355" neck

1970 Gibson ES-335TDW cheap orange label

1966 Rickenbacker 365 OS Double Bound 1 of 62

1988 Rickenbacker 360/12 OS Double Bound

WE ARE PAYING BIG CASH FOR GREAT VINTAGE GUITARS & BASSES

1952 Fender Precision Bass 1st issue & all original

1955 Fender Precision Bass best example on Earth

1965 Fender Jazz Bass see-thru Blonde & Minty

1972 Fender Precision Bass best one we've ever had

1974 Fender Jazz Bass Ash Body w/4-bolt maple neck

1980 Fender Jazz Bass fact. Black w/Rosewood neck

1977 Gibson Thunderbird IV Bass clean Bi-Centennial

2008 Warwick Stryker $9K. list special order only now.

Handbill from one of Van Halen's early concerts.

now-famous showcase gig at L.A.'s Starwood club led to inking a deal with Warner Brothers records.

After their seismic debut of '78, Van Halen churned out platinum albums and sellout tours as if on a conveyor belt: *Van Halen II*, *Women and Children First*, *Fair Warning*, and *1984* with its synth-driven hit "Jump." There was also Eddie's tap-happy solo on Michael Jackson's crossover hit "Beat It." By '86, Roth was gone and the ebullient frontman Sammy Hagar joined, launching an even more commercially successful era with MTV hits like "Why Can't This Be Love," "Dreams," "When It's Love," and "Right Now."

As many fans know, strife was not uncommon in Van Halen, often pitting the brothers against other members, producers, engineers, and label honchos – pretty much anyone who interfered with their mutual vision of what Van Halen should sound like. Another blowout led to Hagar's departure in the mid '90s, ushering in a brief lineup with Extreme singer Gary Cherone, one *mercilessly* rejected by hardcore VH fans.

In following years, the mighty quartet saw members come and go, all based around the core of Eddie's blitzkrieg guitar and Alex's pummeling drums. Starting in 2007, the band was back on track with David Lee Roth on vocals and Eddie's teenaged son, Wolf, on bass.

Their final North American tour, during which the quartet played for 376,500 fans and grossed $26 million, ended October 4, 2015. For all intents and purposes, that was the end of the Van Halen saga – four decades during which brothers Eddie and Alex had gone from backyard keg parties in Pasadena to the biggest concert stages in the world.

DEFINING A GENERATION

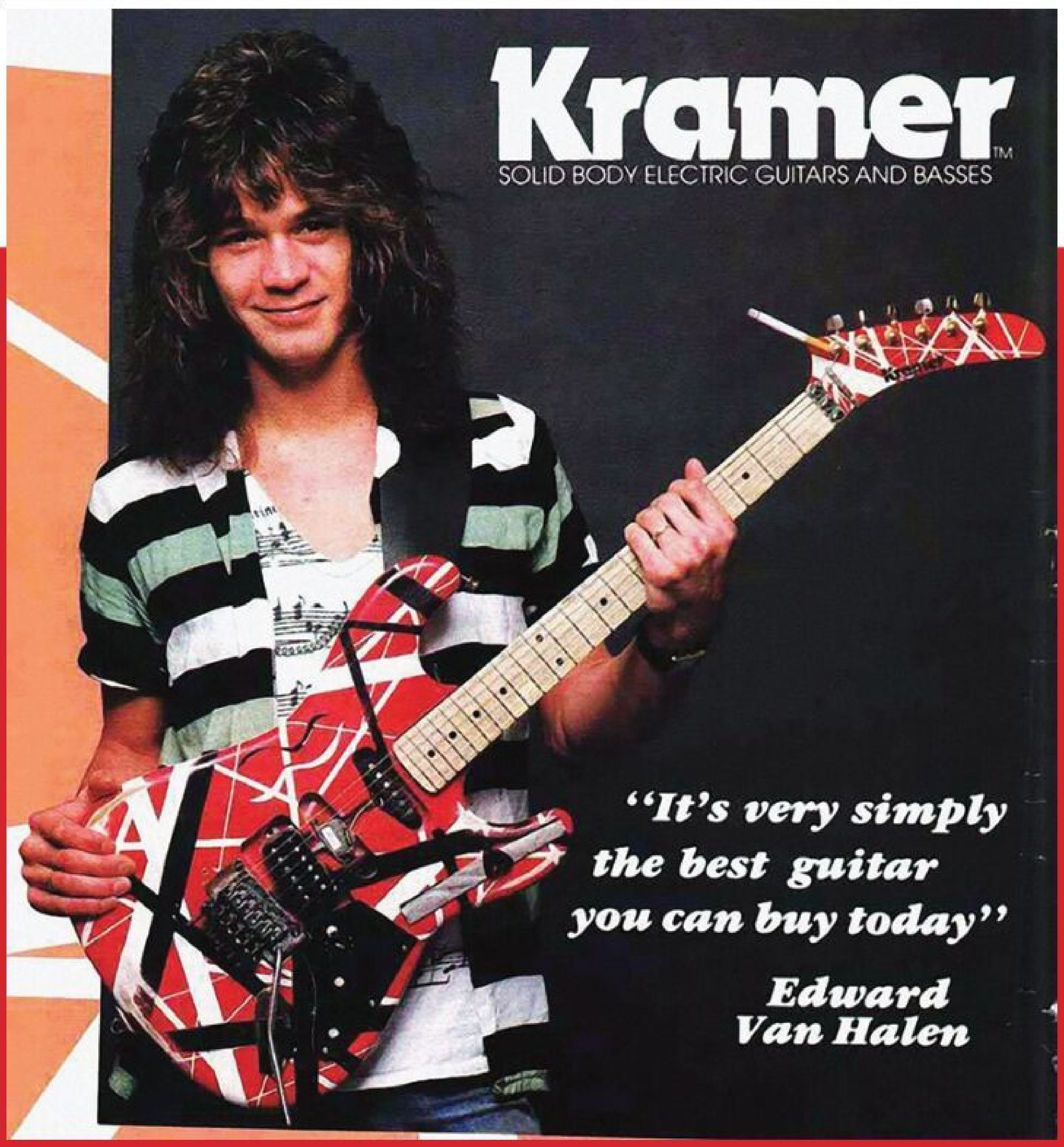
By Wolf Marshall

Eddie Van Halen reset and elevated the standards of rock guitar, so much that we must define a generation of guitarists as pre- or post-Van Halen. Not since Les Paul and his experiments with his Log and multitrack recording has a single musician made such an impact on playing techniques and sound production.

Van Halen's early attempts to realize the tones he heard in his head and fingers led to a succession of "Frankenstein guitars" – pieced together from unlikely odds and ends, assembled into unstoppable machines of musical devastation – and amplifiers that made his big brown sound even bigger and browner. Like Les, Eddie's tireless tinkering yielded paradigm-shifting advances. Every guitarist in the genre had to have an EVH look-alike/sound-alike axe in their arsenal, and the quest for that elusive brown sound gave amp modifiers and builders a whole new career path.

Within a decade, Eddie's innovations were codified in his Music Man guitars and 5150 amps, and his contributions, once so unfathomable, represented a new norm – like Les' solidbodies and tape recorders. In 2020, his imagineering lives in recreations of his personal Frankensteins, Wolfgang models and EVH amps that provide the brown sound on tap. Similarly, his techniques and musicianship continue to affect and inspire legions of players.

I first met Eddie in '83, when I was asked him to demo the "bi-directional guitar" (invented by Mark Freed of Star Licks). The instrument had pickups in the neck that suggested an unexplored world of finger-tapping. It seemed tailor-made for his style. After an afternoon of playing and noodling, Eddie felt he needed to relearn the guitar – as he put, "it'd be like Mel Bay" – in order to do something special with it, but was interested enough to take it. That struck me – his sheer humility, self-effacing attitude and candor.



Kramer Guitars ad from circa 1984.

A few years later, I had the honor of transcribing the first VH album and their newest, *OU812*. When I presented the book to him he smiled and inscribed it, "Thanks, Wolf! Too bad I can't read!" More of that self-deprecating humor. At another juncture, we jammed during an interview for *Guitar World*. He still praised and appreciated Eric Clapton as an inspiration and proceeded to dole out his favorite Cream licks before digging into his latest nuggets on *For Unlawful Carnal Knowledge*.

Eddie was a musician who never stood still or rested on his laurels. In fact, every VH album ushered artistic breakthroughs. I was invited to Van Halen's rehearsals for the *1984* tour and marveled at this growth in integrating keyboards and the table-top tapping heroics in his ever-expanding "Eruption" solo.

The void left by Eddie's absence is immense and immeasurable. Players will continue to absorb and travel in the orbit he established into the foreseeable future and beyond.

VEHICLE EYE OF THE TIGER CAUGHT UP
SEARCH IS OVER HOLD ON LOOSELY HEAVY METAL
JIM PETERIK'S
STARS
GUITARS
& SONGS
2020-2021
24 MONTH CALENDAR
Guitar Collector Extraordinaire
and Grammy Award Winning
Singer/Songwriter JIM PETERIK
("Eye Of The Tiger," "Vehicle," "Hold On Loosely" and more)
has done it again!
Don't wait to get this 2020/2021 STARS & GUITARS CALENDAR
featuring JIM'S favorite guitars, rock performances
with some of the biggest names in music AND photos of
handwritten lyric sheets and stories behind Jim's biggest hits!
50% OFF
ONLY $9.99 + shipping
Available at all major retailers
JIMPETERIK.COM CHRISTMAS EXCLUSIVE:
All orders at jimpeterik.com $30 or more get free shipping
to USA addresses only

Van Halen in '79 with the "Bumblebee" guitar made famous on the back cover of *Van Halen II*.

PLAYERS REACT TO THE PASSING OF A ROCK LEGEND

The passing of Eddie Van Halen was met with overwhelming response from fellow guitarists, across genres and around the world. Here are examples of the outpouring, beginning with those sent exclusively to *VG* and followed by several posted to social media.

"One afternoon in January of '78 I found myself standing in my Berkeley apartment, with a '68 Les Paul Deluxe strapped on, practicing to whatever came over the radio. All of a sudden, 'Eruption' exploded through my stereo speakers. What a magical moment! It feels like only yesterday that Eddie Van Halen gifted me that wonderful musical experience. I loved the way Eddie wrote, played, recorded and performed rock music. He was an exceptionally gifted musician. Everything he played had that unmistakable Van Halen pocket, swing, and swagger. His elegant rhythmic and harmonic structures were deceivingly complex, but it all came off like high-energy, good-time rock and roll. And, Van Halen concerts were just insane! Eddie always seemed to express the pure joy of playing the electric guitar in a way that was both mind-boggling and irresistible. I will miss that most of all. Thank you, Edward Van Halen." – ***Joe Satriani***

"It's impossible to quantify the effect that Edward Van Halen had on the state of rock guitar. He ushered in a paradigm shift. The only thing you can measure is the effect he had on you. And it's hard (perhaps impossible) to put into words the feeling you can have about a person who has contributed something so vital to the quality of your own life.

"Saying 'I loved him' or 'he was the best' or any other words of that sort can never really do it for those of us who have been enchanted by his epic, effortless command of the instrument, the organic and simple expression of his uniquely inspired innovations, and his inner melodic ear, where all those rich melody and chord changes came from. And all these things he gifted us for over 40 years with that smile on his face. He was 'The One, Alone.'" – ***Steve Vai***

"There is an elite group [of guitarists] whose style is so unique you know who they are immediately when you hear them – Santana, B.B. King, Jeff Beck, and Albert King. But, a select group created a language that did not exist before they took their first breath. It consists of Django Reinhardt, Jimi Hendrix, and Eddie Van Halen. These giants gave us a new language. There is no higher compliment that can be given. Eddie Van Halen now resides with the Gods of Guitar." – ***Jay Jay French***

"I was on the 405 when I got a text from a friend saying that Eddie has passed. Everything went numb. I had to pull off the freeway and catch my breath. Then the texts and phone calls started to roll in. I could not believe what was happening. We all knew he was not doing well, but we never thought this day would come. He really was our modern-day Mozart. The greatest guitar player that ever lived, he gave us so much music and so many memories." – ***John 5***

"Not since the '60s, when Jimi Hendrix exploded on the music scene, has one person changed the course of guitar playing the way Ed did. And no one before had taken their playing to that level, totally reinventing it. His playing was fresh, innovative, ingenious, creative, trend-setting, and most imporant, original!

"The Ed I knew and will always remember was a sweet, gentle, funny, innocent, simple, sincere young man, and we had a lot of great times together. I feel honored that I was able to catch his youthful years with my camera." – ***Neil Zlozower***

"[Along with] Jimi Hendrix, Eddie was the principal guitarist that re-shaped and re-wrote rock guitar. He left a huge and indelible mark on the evolution and contribution of great guitar playing. It's hard to think that he's not here anymore, because he has had such an impact on guitar music." – ***Eric Johnson***

"In 1987, when I was working at 'SNL,' Eddie Van Halen came along with Valerie Bertinelli, who was hosting the show. I

Van Halen '79: Pictorial Press Ltd./Alamy.

was thrilled to meet him and invited him up to my office to hang out. He picked up a Martin acoustic I kept in the office and started to play. It was brilliant, amazing playing. All the tapping, blazing, beautiful stuff he was famous for, but on an acoustic! I wouldn't have thought it possible, but he did it and laughed the whole time. One of the true originals, an inspiration to so many players." ***– G.E. Smith***

"I loved everything about the fire and style he brought to the guitar. I studied him – heck, everybody did, we all wanted to play just like him. But no one did it quite like him.

Thank you, Eddie, for being a pioneer. It's unimaginable what the guitar would be without you." ***– Brad Paisley***

"The list of those who changed the trajectory of the electric guitar is a short one, and… Eddie is joined by the likes of Charlie Christian, Les Paul, and Jimi Hendrix and very few others. Eddie changed the electric guitar. Eddie changed rock and roll. Rock and roll changed the world." ***– Warren Haynes***

"He did what the rest of us guitarists couldn't begin to comprehend when Van Halen first hit the music scene, not to mention his great songwriting skills. His memory, as well as his music, will live on for eternity!" ***– Bernie Hamburger***

"For me, he was the last of the great rock guitar players, often copied but never bettered. His solo on 'Beat It' is a template for the kick-ass rock solo within the pop format. He was something else…" ***– Billy Squier***

"What a musician, what a legacy, what power and mastery. I don't think it's possible to sum up what his inspiration did for me as a musician. No man made his playing so effortless that I endeavored to make mine sound the same. I am truly saddened by his loss; and isn't it strange that a man who played an instrument spoke directly to so many in an unmatched way that rivals only a few: Coltrane, Hendrix, Parker, Miles, Django. Sometimes you just have to stop and say 'Wow, I was lucky to see that comet flash by…'"***– Billy Corgan***

"His smile was just classic. A man in his rightful place, so happy to be doing what he did. It's completely tragic that we have lost him. He was not just an innovative and stylish player with great taste, he was also a laidback virtuoso showman who just blew us all away every time. Every shredder today has lost their Master Teacher and Guide." ***– Pete Townshend***

"Eddie Van Halen was a guitar superhero. A true virtuoso. A stunningly good musician and composer. Looking up to him as a young kid was one of the driving forces in my needing to pick up a guitar. I was so blown away watching him exert such control and expression over his instrument. Learning to play the guitar taught me so many things, but still absolutely nothing about how to play like Eddie Van Halen. And for that reason, I never stopped watching him in adolescent awe and wonder, and I promise you I never will. So very sad to learn of his passing. My love to his family, his bandmates, his friends and his crew. EVH forever." ***– John Mayer*** **VG**

H.I.Guitars Inc.
Strato-Crazy
http://www.hi-guitars.com

Vintage Fender Stratocaster specialized shop
H.I.Guitars,Inc. "Strato-Crazy"
Show Room "Strato-Crazy" located in Tokyo Japan
PHONE & FAX: +81-3-3257-7117
CELL PHONE: +81-90-1779-3598 (Call any time)

— We Ship Worldwide —
E-Mail: higuitars@aol.com
Show Room "Strato-Crazy": 3-8-6-B1, Kanda Kajicho, Chiyoda-ku, Tokyo, 101-0045, Japan
Head Office: 7-59-2, 2-103, Higashi-Omiya, Minuma-Ku, Saitama-City, Saitama, 337-0051, Japan

Please Visit Our Websight!! **http://www.hi-guitars.com**

Early '54 Sunburst Short Skirt Knobs & Formfit Case, we have 3 in stock.
'54 Sunburst We are 8in stock.
'55 Sunburst We have 3 in stock
'54·'55·'57 Sunburst "Hardtail" We have each one in stock
'56 Sunburst (Ash & Alder body) We have both in stock
'56 Sunburst Lefty Perfect collector's piece.
'56 Blond Perfect collector's piece, we have 2 in stock
'58 Sunburst "Gold Anodized Pickguard" 100% original, Super rare!!
'57 Sunburst We have 3 in stock.
'58 Mary Kaye Perfect Collector's piece!! We have both in stock.
'58 Sunburst Mint Condition, Perfect collector's piece.
'58 Blond "Gold Anodized Pickguard" Perfect Collector's piece!!
'58 Sunburst "Lefty"/Maple neck "Near Mint condition"
'58 Red Super rare original custom color, Perfect Collector's piece!!
'59 Sunburst/Slab Rose neck We have 2 in stock.
'59 Olympic White/Slab Rose neck
'59 Red/Slab Rose neck Original custom color, 100% original.
'59 Blond/Slab Rose neck "Mint" condition, Parfect collecto'spiece
'60 Sunburst/Slab Rose neck We have 2 in stock.
'60 Fiesta Red/Slab Rose neck 100% original, Player's deam!!
'61 Sunburst/Slab Rose neck we have 6 in stock
'61 Blond/Slab Rose neck Refret changed nut, 100% original parts.
'61 Blond "Tortoisheshell Pickguard"/Slab Rose neck
'61 Sonic Blue/Slab Rose neck 100% original, Cool!!
'61 Fiesta Red/Slab Rose neck 100% original, Near Mint
'62 Sunburst "Tortoisheshell Pickguard"/Slab Rose neck
'62 Olympic White/Slab Rose neck 100% original, Amazing flamed neck!!
'62 Sunburst/Slab Rose neck We have 2 in stock.
'62 Sunburst/Round Rose neck 100% original clean!!
'63 Black & Sonic Blue Both are Super rare!! 100% original.
'64 Candy Apple Red 100% original, Spaghetti logo, Black bobbin Pus.
'64 Shorline Gold ('63 Spec) Perfect collector's piece!!
'64 Inca Silver ('63 Spec) Perfect collector's piece!!
'64 Sunburst (Spaghetti logo) Perfect collector's piece!!
'64 Olympic White Transition logo, Mint-Green Pickguard.
'65 Dakota Red (Transition logo) 100% original in Near Mint!!
'65 Sunburst 100% original, Clean one!!
'65 Olympic White 100% original
'65 Blond Super rare Maple body, 100% original parts.

Top Cash Paid!! **We Want Your Vintage Strats and Strat Parts!!**

'65 Fiesta Red 100% original in Near Mint!!
'66 Sunburst We have 7 in stock
'67 Chacoal Frost Metallic 100% orifinal.
'67 Sonic Blue 100% original!!
'67 Blond 100% original Well played but cool!!
'68 Black/Maple Cap neck 100% original Well played but cool!!
'69 Blond & Black/Rose neck
'69 & '70 Candy Apple Red/Rose neck
'71 Lake Placid Blue/Rose neck 100% original!!

Original Vintage Strat Parts
If you seek original vintage strat parts, please let me know, we can help you!!

*** We only accept Bank Wire and Casher's check.**
*** Please contact us by Phone and E-Mail in English any time.**

Upcoming Events

KEEP UPDATED AT WWW.VINTAGEGUITAR.COM

Denotes a new or updated listing.

Lake County Musician's Swap Meet, second Sunday of each month at the Renninger's Florida Twin Markets, 20651 Hwy 441, Mt. Dora, FL. Hours 8-3. For more info contact Allen at info@lcmsm.com, (352) 735-0025 or visit www.lcmsm.com.

NOVEMBER

Ann Arbor Music Instrument Swap, November 1, at the Webers Inn, 3050 Jackson Ave, Ann Arbor, MI. Hours 10-4. For more info contact Shawn at (517) 410-6409, shawn@audiologicdj.com or visit www.musicinstrumentswap.com.

Great American Guitar Show (Fall Philly), November 7-8, **Cancelled** - Greater Philadelphia Expo Center, Rt 422 Exit at Oaks, 100 Station Ave., Oaks PA 19456. For more info call 828-298-2197 or visit www.Bee3Vintage.com

Nashville Musician's Swap Meet, November 15, at the American Legion Post 82, 3204 Gallatin Pike, Nashville, TN 37206. 10am to 4pm. Contact Randy Cooper at playerguitars@yahoo.com

Rose Quarter Guitar Festival, Sunday November 22nd, **Cancelled** - Veterans Memorial Coliseum Portland, OR. For more info Bruce@AdolphAgency.com, 253-445-1973 or visit www.rosequarterguitarfestival.com

DECEMBER

Grinning Elk Guitar Show, December 5-6, **Postponed to 12/4-5/2021** at the Infinite Energy Forum, 6400 Sugarloaf Pkwy, Duluth, GA. For more info contact Lee at (678)-557-5641, lee@grinningelk@gmail.com or visit www.grinningelkguitarshow.com.

2021

JANUARY

Orlando International Guitar & Music Expo, January 29-31 at the Central Florida Fairgrounds, 4603 West Colonial Drive, Orlando, FL. Public hours Sat. 10-5, Sun. 10-4. For more info contact Morty Beckman at (850) 962-4434, guitarexpo22@yahoo.com or visit www.guitarexpo.net

FEBRUARY

Greater Pittsburgh Guitar Show, February 23, Printscape Arena, 114 Southpointe Blvd., Canonsburg, PA. For more info contact Scott at (412) 716-8411, scotpro@comcast.net or visit www.guitarshowusa.com.

MARCH

Carolina Guitar Show, March 13-14, WNC Ag Center, Davis Event Center Bldg., I-26, Exit 40, 1301 Fanning Bridge Rd., Fletcher, NC. For more info (828) 298-2197 or bee3vintage@hotmail.com.

APRIL

Tacoma Guitar & Drum Festival, April 17-18, at 2727 E D St, Tacoma, WA. For more info contact Bruce at (253) 445-1973, bruce@adolphagency.com or visit www.tacomaguitarfestival.com.

NY Guitar Show, April 17 -18 at the Freeport Recreation Center, 130 E Merrick Rd. Freeport, NY 11520. Hours 10am-5pm. Contact Rich Johnson at 516-435-8382 or rich@thefishingline.com

Northeast Guitar Expo, April 25 at the Verve Hotel and Convention Center, 1360 Worcester St., Natick, MA. Hours 11-4. For more info call Peter Occhineri (860) 983-6774, email - NortheastGuitarExpo@gmail.com, website - www.NortheastGuitarExpo.com

MAY 2021

Eastern Kentucky Guitar Show, May 2, Boyd County Community Center, 15605 KY-180 Catlettsburg, KY. Hours 11-5. Contact Jeff Preston at prestonffh@aol.com or text 606-923-4130. (**See Advertisement on page 88**)

Dallas Guitar Show, April 30 through May 2 , at the Dallas Market Hall, 2200 N Stemmons Fwy, Dallas, TX, For more info visit www.guitarshow.com.

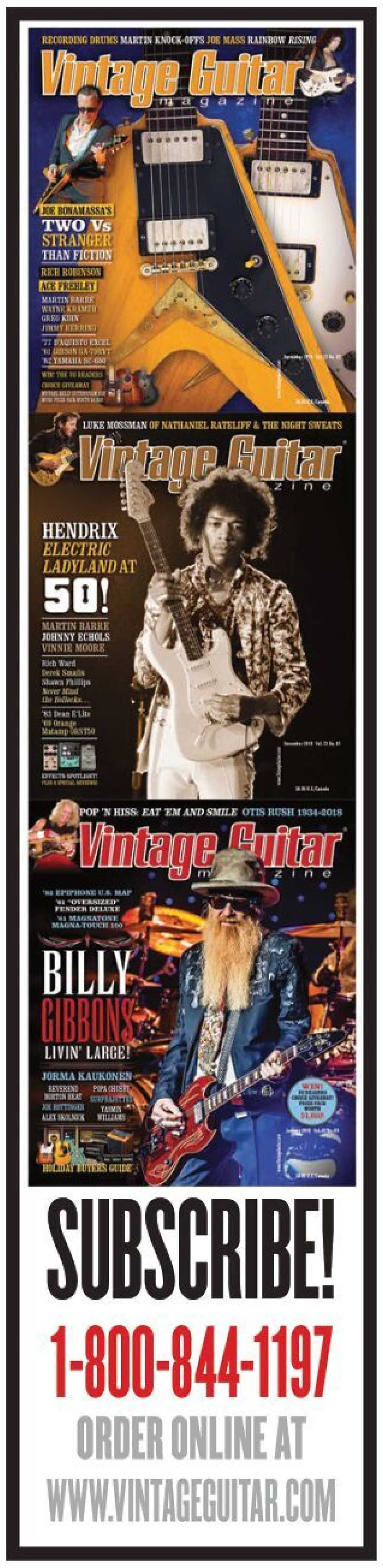
SEPTEMBER

Seattle-Tacoma Guitar Show, Sunday September 19th at the Kent Commons, Kent, WA. For more info contact Bruce (253) 445-1973, bruce@adolphagency.com or visit www.seatacguitarshow.com.

NOVEMBER

Rockford Guitar & Drum Show, November 6, 2021. Tabala Event Center 7910 Newburg Rd Rockford IL 61108. Hours 10am-3pm. $5 at the door. Contact Chip Messiner at 815-877-9678 or www.rockfordguitarshow.com

If you have information regarding upcoming guitar shows or events, visit http://www.vintageguitar.com/guitar-show-submission or e-mail james@vintageguitar.com. All submissions must be received by the 10th of each month, or they will appear in the next available issue. This listing is done as a service to our readers and we reserve final determination as to its contents.



CHECK OUT *VINTAGE GUITAR'S* NEW PODCAST

"HAVE GUITAR WILL TRAVEL"

HOSTED BY JAMES PATRICK REGAN

Vintage Guitar and Jimmy from the Deadlies present "Have Guitar Will Travel," *the* podcast destination for guitar enthusiasts. Episodes feature players, builders, dealers, and others with great stories to share. Seven episodes are available now on Apple Podcasts, Stitcher, Google Play, iHeartRadio, or Tunein and more are on the way!

www.vintageguitar.com

Listen on Apple Podcasts | Listen on Stitcher | Tune In tunein | Listen on Google Play Music | Listen on iHeartRADIO | Listen On Spotify

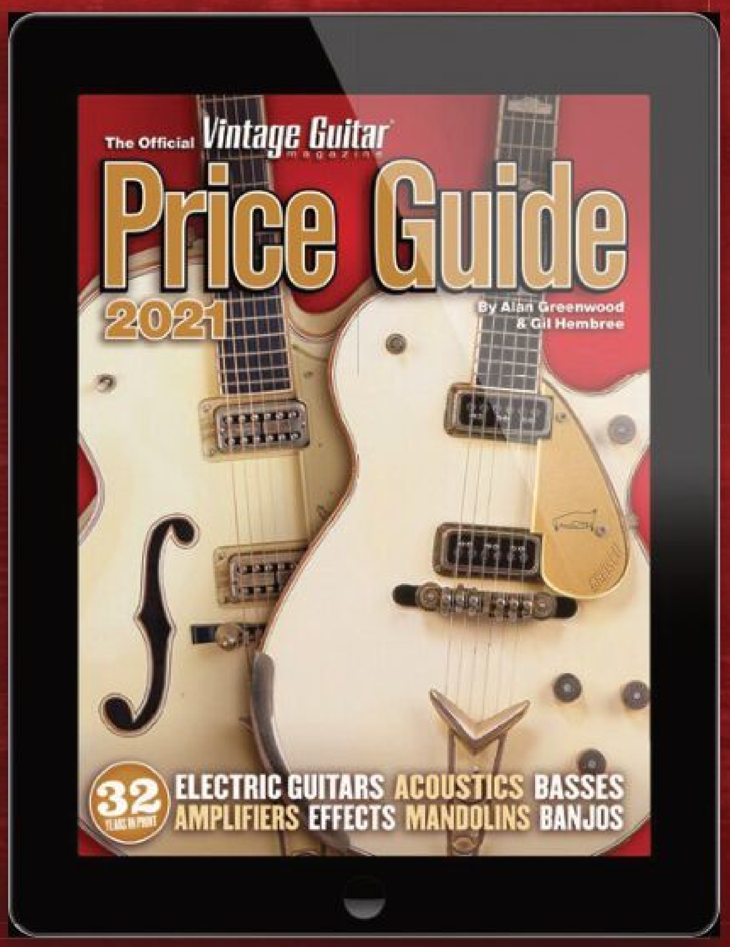
AVAILABLE NOW!

THE ONE THE DEALERS USE!

The Guide **gathers input from 35 of the world's foremost expert dealers, each of whom brings decades of experience in the business. That's one of many reasons it's the most-trusted source for values!**

Conveniently available in both print and digital streaming editions - no matter where you go you will have The Guide right at your fingertips.

ONLY! $34.97 FREE SHIPPING*



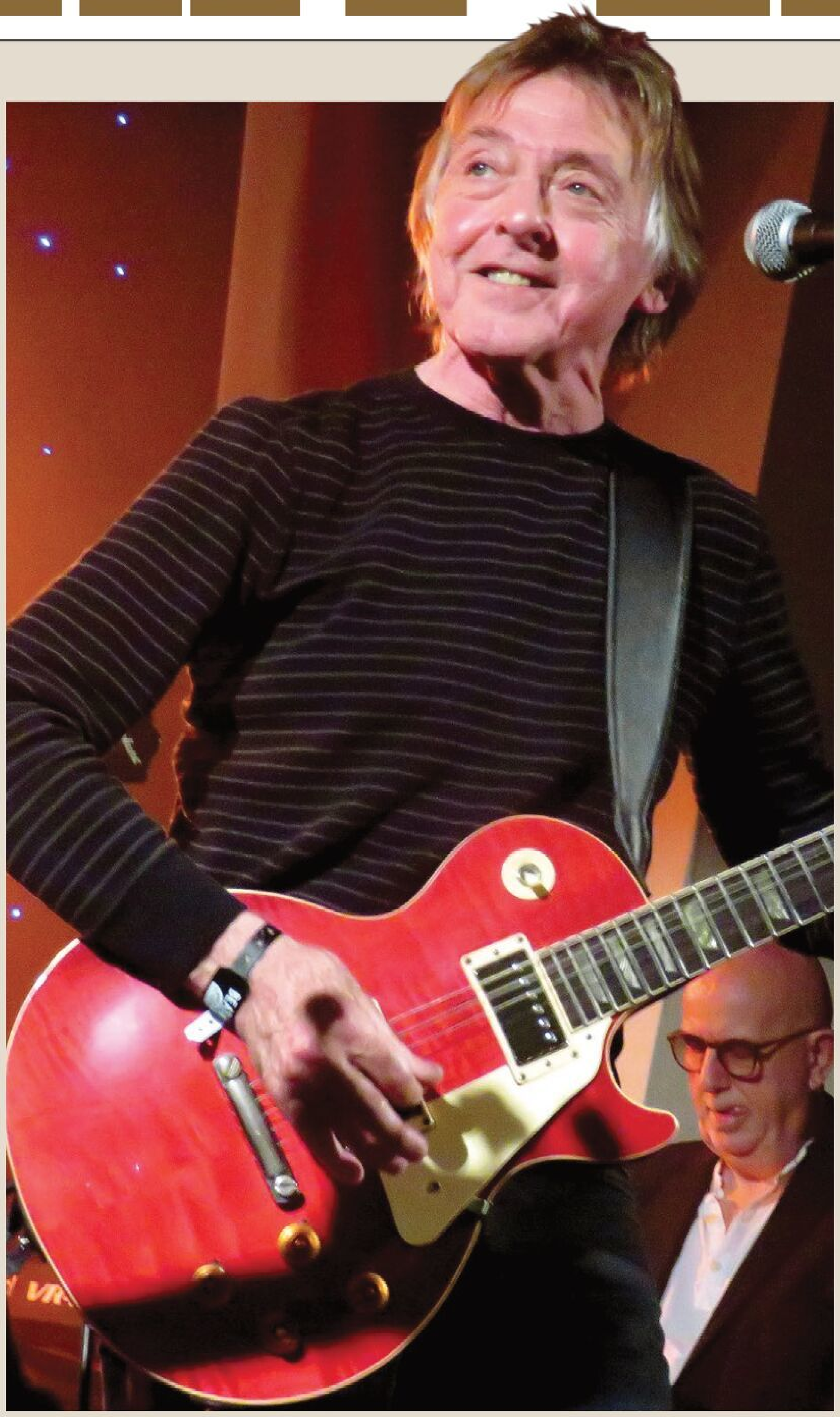
plus **BONUS DIGITAL EDITION!**

ORDER AT WWW.STORE.VINTAGEGUITAR.COM

Call 1-800-844-1197 or (701) 255-1197 outside U.S. • Vintage Guitar, Inc. PO Box 7301 Bismarck, ND 58507 • VGuitar@VintageGuitar.com

**Digital streaming edition offer ONLY available with *Price Guides* purchased directly from *Vintage Guitar*. Digital edition redemption code ships with the print edition.

HIT LIST REVIEWS



FAB BRIT-POP

Fifty years after Badfinger's heyday, sole survivor Joey Molland has resurrected the band's power pop signature, using almost-surgical precision. Co-writing with producer Mark Hudson (Ringo Starr, Aerosmith), the 73-year-old guitarist crafts hooks in the style of late, great members Pete Ham and Tom Evans. Accordingly, "This Time" and "Better Tomorrow" sound like singles from a half-century ago, replete with jangly solos and slide harmonies.

Joey Molland
Be True to Yourself

"Rainy Day Man" could be an unreleased B-side from *No Dice or Straight Up*, with sweet arpeggios and a rippin' solo. Gloriously over-the-top, the ballad "Heaven" sports George Harrison-approved chords and deep Leslie tones on the solo. "Shine" is retooled *Rubber Soul*, with a Bakersfield-meets-Liverpool vibe and sing-along chorus. Album guests like Julian Lennon, Micky Dolenz, and guitarist Jay Shepard help bring it all home.

Joey's use of George-style slide harmonies appears perhaps too often, but listeners won't complain. The inner-sleeve photo of Molland behind a wall of Marshall and Orange amps further enhances the vintage-guitar party.

As most know, Badfinger came to an infamous end with the deaths of Ham and Evans. Happily, Molland is still with us and making fab Brit-pop. Come and get it. *– **Pete Prown***

Ronnie Earl & The Broadcasters
Rise Up

The latest CD from New England native Ronnie Earl finds the noted Strat man taking stock of what's going on in America in the year 2020 – and discovering plenty of reasons to play the blues.

On *Rise Up*, Earl's 27th album, the 67-year-old lends his emotional playing to topical songs that address right-this-moment issues like racial injustice (the instrumental "Blues for George Floyd") and COVID-19 ("Navajo Blues"). For good measure, there's a talking blues called "Black Lives Matter."

Things turn personal as Earl digs in for a 10-minute tribute to the late bluesman Lucky Peterson on one of several instrumentals. He also mixes in faithful covers including tunes by Fenton Robinson ("You Don't Know What Love Is"), Eddie Taylor ("Big Town Playboy"), Magic Sam ("All Your Love") and Bob Dylan's "Lord Protect My Child" – a soulful plea sung by Diane Blue that provides one of the album highlights.

Earl's blues, jazz and soul-guitar stylings may have their origins in decades past, but *Rise Up* belongs to the present – and it's a welcome addition to the venerable guitarist's discography. *– **Sean McDevitt***

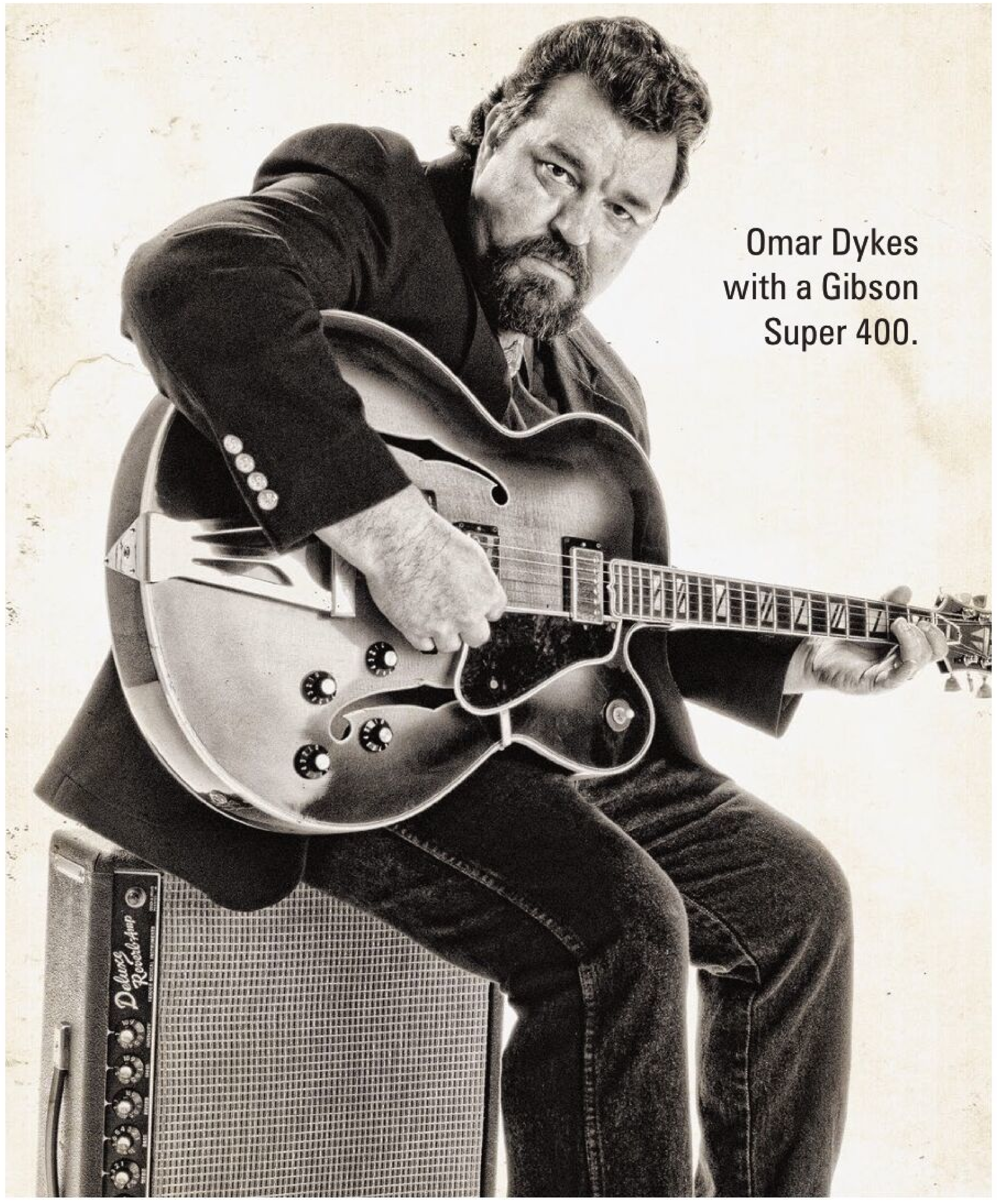
New Moon Jelly Roll Freedom Rockers
Volume 1

This distinctive aggregation paired veteran blues man Charlie Musselwhite with Alvin Youngblood Hart, Jimbo Mathus, and the late Jim Dickinson along with his sons Luther and Cody. Recorded in 2007, it's an understatement to say these performances ooze authenticity. They feel like recordings from Sam Phillips' Memphis studios or Chess Records in the '50s. Drawing from a wide swath of vintage blues, R&B and '60s rock, each projects rough, raw immediacy.

Gritty juke-joint ambience surrounds Hart's vocals on Delta pioneer Charley Patton's "Pony Blues," backed by harp, Patton-style guitar and drums. Acoustic and amplified guitars create distinct textures behind Hart on "Stop and Listen Blues." Mathus performs "Shake It and Break It" with stop-time and old-school, Southern syncopated rhythms that few modern blues artists ever invoke. Hart strips away the psychedelic elements to recast Jimi Hendrix's "Stone Free" as garage-band R&B, enhanced by Mathus and Musselwhite.

Austere bass and banjo behind Mus-

Joey Molland: Eddie Janssens/Wikimedia.


Omar Dykes with a Gibson Super 400.

BIOS IN BLUE

By Dan Forte

I read a lot of autobiographies and memoirs. My favorites don't necessarily deal with artists I'm into; some have more to do with the style of writing, the voice of the narrator. In *Beneath The Underdog*, jazz legend Charles Mingus writes about himself in third person, referring to "he" or "my boy." The Kinks' Ray Davies takes the concept a step further. Set in the future, *X-Ray: The Unauthorized Autobiography* finds an aging rock star being interviewed by a young government employee – both of them Ray.

Other memorable music memoirs are *Backstage Passes & Backstabbing Bastards* by Al Kooper, *Wouldn't It Be Nice* by Brian Wilson, Kathy Valentine's *All I Ever Wanted*, *Blues All Around Me: The Autobiography of B.B. King*, the quirky *Bluegrass Music Destroyed My Life* by John Fahey, and *Martin Taylor: Autobiography Of A Traveling Musician* by my favorite living jazz guitarist.

Two recent books to join that company are *View From The Bottom* by bassist **Harvey Brooks** and *Omar Dykes* by blues singer/guitarist **Kent "Omar" Dykes**. Brooks' volume is subtitled *50 Years of Bass Playing with Bob Dylan, the Doors, Miles Davis, and Everybody Else*, and that's an understatement given the list includes Jimi Hendrix and Mike Bloomfield.

The advantage of an autobiography is that you hear the artist's voice and see his perspective. Conversely, the appeal of a biography by an outside author is that the research typically includes interviews with other musicians and associates, offering multiple perspectives.

Brooks' story is not told linearly. For instance, he lists his bass influences in the tenth of 25 chapters. It's interesting that four are jazz players (Mingus, Milt Hinton, Scott LaFaro, and Ron Carter), and the other three come from R&B (James Jamerson, Duck Dunn, and Chuck Rainey).

The latter make sense in light of Brooks' early-'60s gigs with Freddy Scott ("Hey Girl") and the Exciters ("Tell Him"). Another player on those shows was Al Kooper, whose phone call in '65 would change the bassist's life.

When Kooper recommended Brooks for the sessions that would become *Highway 61 Revisited*, Harvey was still living with his parents and had never heard of Bob Dylan. He was credited as Harvey Goldstein on that album, and in another chapter he details his first encounter with anti-semitism and explains why he took his stage name.

That classic LP and the single "Positively 4th Street" got Brooks' foot in the door for numerous Greenwich Village folk acts. But regardless of genre, his solid bottom, melodicism, and creativity led to more classic albums, such as *The Soft Parade* by the Doors and *Super Session*. Going from Richie Havens' *Mixed Bag* to Miles' *Bitches Brew* in one year would be unthinkable for most bassists, but not Brooks.

He even offers advice regarding bass playing, but the book would be of interest to any musician or fan. Unfortunately, it has no index or table of contents. Meaning that if I read about Mike Bloomfield playing with Dylan and recall that Brooks was a founding member of Bloomfield's Electric Flag, I've got to root around to find where the Flag's story appears. Then, noting that Buddy Miles was also in the band, I might want to see if he's mentioned elsewhere – but where?

"Whether he's singing, talking, or playing guitar, everything that comes out of Omar sounds like a dirt road." I wrote that in *Guitar Player* in 1988, and was pleasantly surprised to have it reappear on the back cover of Dykes' aforementioned memoir.

Omar Dykes does have both table of contents and index, thankfully, as well as footnotes for the sources of material.

As leader of Omar & the Howlers, Kent Dykes is an Austin institution. His narrative, subtitled *The Life and Times of a Poor and Almost Famous Bluesman*, is humorous, poignant, and informative.

One charming vignette recounts the night his father upstaged him by taking the stage and dancing up a storm. Then there's the night Omar's band backed hero and fellow McComb, Mississippi, native Bo Diddley for two sets – resulting in one great set and one a comedy of errors with an inebriated Bo.

In '87, Omar landed on Columbia Records with *Hard Times In The Land Of Plenty*, its title song a prophetic protest over a churning beat. The chapter "Glory Days (For Bruce Springsteen)" provides a cautionary rundown of major-label expenses (videos, first-class flights, drinks, parties) chalked up to the artist's bottom line, syphoning what would've been royalties.

The most touching section covers a bout with the flu and sores that sprang up on Omar's arms, temporarily turning them black, rendering him unable to play guitar. A benefit at Antone's blues club in '87 garnered a hefty turnout, and Dykes expresses his gratitude here.

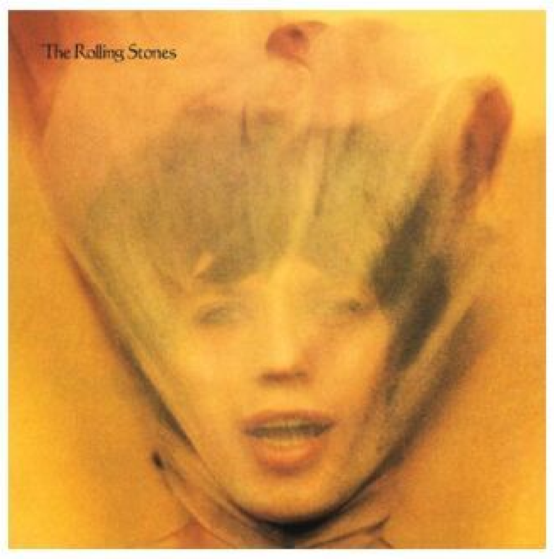
One problem is the book's overly familial bent. The section with quotes and anecdotes from various figures would have more weight if the speakers were ID'ed.

Both memoirs were co-written by the authors' wives, Bonnie Brooks and Issa Medrano. Would the books benefit from an editor's slightly heavier hand? Sure. But part of an editor's job is to retain the writer's voice – which both have in spades.

© 2020 Dan Forte; all rights reserved by the author.

Omar Dykes: Max Crace.

selwhite's vocal and harp on "K.C. Moan" give it the feel of a field recording. Mathus' eerie "Night Time" features a harp-guitar ensemble and harsh slide figures surround Musselwhite as he sings his original "Strange Land." Mathus and Hart drench "Blues, Why You Worry Me" in a gutbucket Chicago groove. – ***Rich Kienzle***



The Rolling Stones
Goats Head Soup Deluxe Edition

Freshly reissued with bonus material, *Goats Head Soup* became a #1 album in 1973 thanks in part to the chart-topping acoustic ballad "Angie" and wah-wah ripper "Doo Doo Doo Doo Doo (Heartbreaker)." Interestingly, the album is not regarded as stellar Stones.

The band was coming off the gloriously ragged *Exile on Main St.* tour, and the heavy roadwork and jet-set lifestyle were taking a toll on Mick and Keith. The unfocused music of *Goats Head Soup* reflects that.

This box set offers a chance to reassess the funk-fortified, mostly-Jamaica-recorded effort. While uneven, the slinky, scary "Dancing with Mr. D.," R&B-laced "100 Years Ago," stomper "Silver Train," and infamously raunchy "Star Star" remain noteworthy. The unsung hero – as always throughout this period in the Stones' career – is guitarist Mick Taylor. Richards' guitar is crucial, but Taylor's eclectic work brings it all home.

Unreleased studio tracks include "Scarlet" with guest Jimmy Page. Built on a sputtering guitar vamp, Page's bluesy runs weave throughout. Better still are the wild, loose rocker "All the Rage" and driving "Criss Cross."

Another bonus is a concert CD *Brussels Affair (Live 1973)*. It includes a breathless 13-minute version of "Midnight Rambler," while Taylor's slide on "Brown Sugar" is ferocious. – ***Bret Adams***

Elvin Bishop and Charlie Musselwhite
100 Years Of Blues

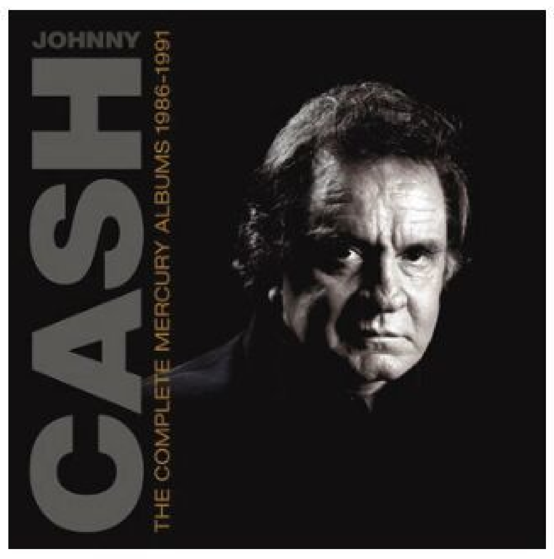
The careers of Bishop and Musselwhite each go back 55 years. Their critical '60s recordings – Elvin as co-guitarist with Mike Bloomfield in the Paul Butterfield Blues Band, and harp titan Charlie's solo debut, *Stand Back! Here Comes Charlie Musselwhite's South Side Band*, featuring guitar ace Harvey Mandel – were Blues Revival game changers.

Elvin Bishop and Charlie Musselwhite.

In the '70s, Bishop had success with Southern rock. Musselwhite's recording credits encompass Doc Watson, Cyndi Lauper, and the Kodo drummers of Japan. But both have always come back to their roots, and their first album together is a blues master class. The good-time Bishop shuffle "Birds Of A Feather" kicks things off, while "What The Hell?" asks some pointed questions about the country's current state.

Musselwhite delivers Sonny Boy Williamson's classic "Help Me," with a searing solo from Bishop. His ES-345, "Red Dog," gets even dirtier on the instrumental "South Side Slide." That's Mr. Musselwhite playing slide on "Good Times," channeling Earl Hooker's "Blue Guitar" tone, and the session's secret weapon, pianist/guitarist Bob Welsh, was plucked from Bishop's group.

The album's title cut features the talk-singing Bishop is known for, with the pair swapping stories about the Chicago clubs where they jammed with Muddy, Hound Dog, and the Wolf. Today, they, too, are blues legends. – ***Dan Forte***



Johnny Cash
The Complete Mercury Recordings: 1986-1991

Dropped by Columbia Records in 1986, Johnny Cash spent his next five years with Mercury. He had no big hit singles but recorded six albums, all compiled (with unissued material) on this box set. It begins with *Class of '55*, a reunion with Sun Records label mates Jerry Lee Lewis, Carl Perkins (tearing it up on guitar), Roy Orbison, aided by Marty Stuart, Tennessee Three guitarist Bob Wootton, and a few celebrity guests.

The five albums (one of re-recorded greatest hits) feature first-rate accompaniment. Stuart and Wootton are prominent on *Johnny Cash Is Coming to Town*. Among its high-velocity instrumental moments: smoking rockabilly breaks on "The Big Light" and the low-slung solos on "I'd

Elvin Bishop and Charlie Musselwhite: SteveJennings.

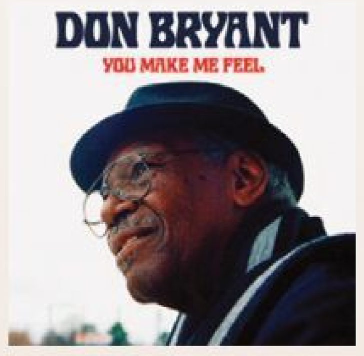
extra EXTRA

SLADE
Cum on Feel the Hitz

Long before Kiss and Cheap Trick, Slade tore up charts (in the U.K.) with their raving three-chord pop. This 43-song set captures all the glam hits, including the epic "Cum On Feel the Noize," "Mama Weer All Crazee Now," and "Run Runaway." Noddy Holder's paint-peeling voice was the main attraction, while bizarro Dave Hill delivered the guitar riffage. Even decades later, Slade *rules*. – ***PP***

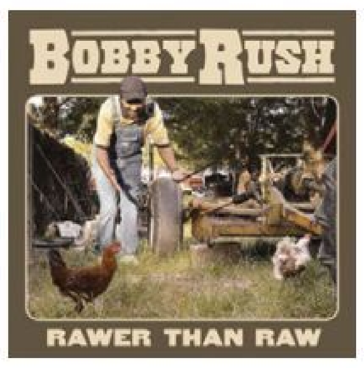
ACE FREHLEY
Origins Vol. 2

The Kiss legend has a blast honoring his influences. Mountain's "Never in My Life" displays beefy Les Paul tones, while a ripping solo highlights Deep Purple's "Space Truckin'." Fellow ex-Kiss-er Bruce Kulick provides crazy runs on the Jimi Hendrix Experience's "Manic Depression." Cheap Trick's Robin Zander adds vocals to Humble Pie's "30 Days in the Hole." Better than *Origins Vol. 1*. – ***BA***



DON BRYANT
You Make Me Feel

Though he stayed on the sidelines, Bryant co-wrote hits with wife Ann Peebles, like her classic "I Can't Stand The Rain." Bo-Keys leader/bassist/producer Scott Bomar lured him back into the spotlight. Memphis soul is all about the groove, and Bomar, along with guitarist Joe Restivo, drummer Howard Grimes, and organist Charles Hodges of the famous Hi Records rhythm section, lay it down expertly. – ***DF***

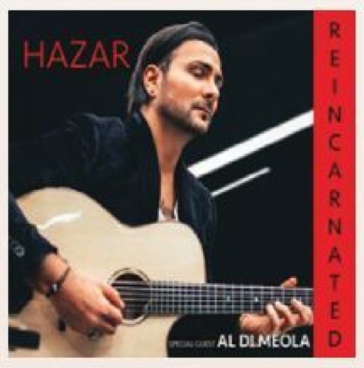


BOBBY RUSH
Rawer than Raw

Rush's traditional blues approach, centered around his gutbucket vocals and amplified guitar with a full band, earned rightful acclaim. This time, he pays powerful, stunning homage to the music's deepest roots – unplugged. Using only voice, his acoustic guitar, harmonica and foot-patting, he revisits timeless Delta tunes by Muddy Waters, Skip James, Sonny Boy Williamson II, Elmore James, and Howlin' Wolf. – ***RK***

NICK PERRI & THE UNDERGROUND THIEVES
Sun Via

Nick Perri is feeling good, and his current album is proof. *Sun Via* combines '70s So-Cal rock with psychedelia, fuzz tones, and smatterings of Americana. Reverb-drenched chord work and big fat riffs permeate "Excess," while "Everybody Wants One" showcases excellent production, arranging, and a fiery solo. – ***OJ***



HAZAR
Reincarnated

Acoustic flamenco and Gypsy-jazz melds with piano, saxophone, and percussion. Al Di Meola joins guitarist Hazar on Chick Corea's immortal "Spain" for an elegant performance. The bossa nova "Made for Wesley" is dramatically intense, while "Black Orpheus" and "Summertime" highlight delicate, smoother playing. "Le Vieux Tzigane" delivers the smoky finale. Throughout, Hazar displays tasty, melodic guitarmanship – and stupefying technique. – ***BA***

DOOBIE BROTHERS
Quadio

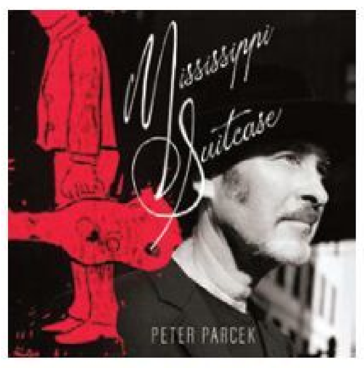
Freshly inducted to the Rock and Roll Hall of Fame, the Doobies offer their early albums remixed in quadrophonic and hi-res stereo. You get all the Tom Johnston and Pat Simmons riffing you'd ever want, including "Listen to the Music," "Rockin' Down the Highway," "Black Water" and buckets more. Is *Quadio* a necessary purchase? Absolutely not. Is it delicious audio fun? Heck, *yeah*. – ***PP***

ANDREA BALESTRA
Trinity

The latest release by L.A. fusion stylist Andrea Balestra combines the trippy, the ethereal, and the intense. Performing original compositions and gems by Jimi Hendrix, John Coltrane, and Joe Henderson, Balestra blends art, jazz, and super-chunky blues guitar. *Trinity* is a beautifully orchestrated document of rich chord voicings and tantalizing rhythms. Highlights include "We'll Meet Again." – ***OJ***

KEN STEELE & PETER CURTIS
Steele In Love

Ninety-year-old crooner Steele's voice is clear and resonant, his phrasing impeccable, be it a ballad like "Don't Worry 'Bout Me" or the swinging "A Beautiful Friendship." Think Johnny Hartman. Sole accompaniment of Baba Elefante's bass and Curtis' sensitive guitaring – fingerstyle gut-string on "Speak Low," bopping electric on "Them There Eyes" – proves that's all these standards need. – ***DF***



PETER PARCEK
Mississippi Suitcase

Parcek delivers knockout blues guitar. "World Is Upside Down" sounds like an unreleased Led Zep jam, with a monster groove and slide riff. A cover of Peter Green's "The Supernatural" delivers sustain for days, while the Beatles' "Eleanor Rigby" morphs into a stomper that might get Jeff Beck's attention. Crank this bad-boy up in your car and *drive*. – ***PP***

COLLECTIVE SOUL
Collective Soul

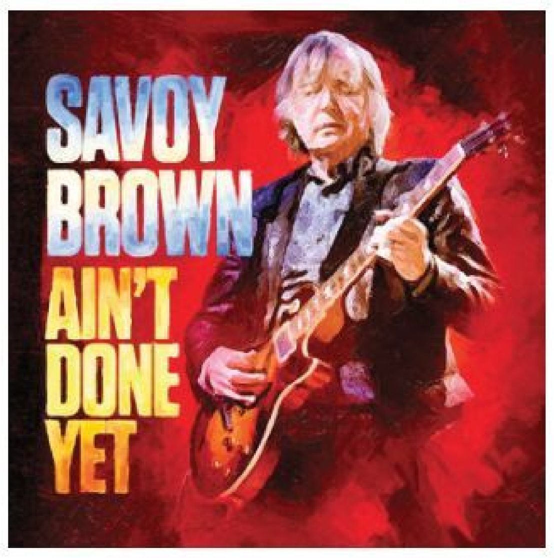
This band helped bridge classic rock and '90s alternative, as the guitars of Ed Roland, Dean Roland, and Ross Childress serviced the songs. This 25th anniversary CD – featuring the hits "The World I Know," "December," and "Gel" – includes the previously Japan-only Arthur "Big Boy" Crudup raver "That's All Right." In five live tracks, three are acoustic – notably "When the Water Falls." – ***BA***

POTATOES
Tapiola Hagalund

With Finland's Laika & the Cosmonauts, *the* best instro-rock revivalists for 20 years, Mikko Lankinen's composing and guitar playing shone. Here, his love of the Shadows' Hank Marvin is on display in jazzy settings ("Camel") and sort of jungle-surf ("Two Tones"). The quartet even covers "Windy" and "Music To Watch Girls By," and makes you wish you had. – ***DF***

Rather Have You." Cash generally avoided using pedal steel, yet Lloyd Green is prominent on "The Night Hank Williams Came to Town."

Reggie Young and Billy Sanford played major roles as accompanists on 1990's *Boom Chicka Boom*, while the *Mystery of Life* ('91) featured blistering guitar from Stuart and others. Two particularly slashing breaks bump up Cash's aggressive, energetic vocal on "I'm An Easy Rider." The soloists are no less explosive on a remake of Cash's 1955 Sun recording of "Hey Porter" and the relentless gospel number "Goin' by the Book." ***– RK***



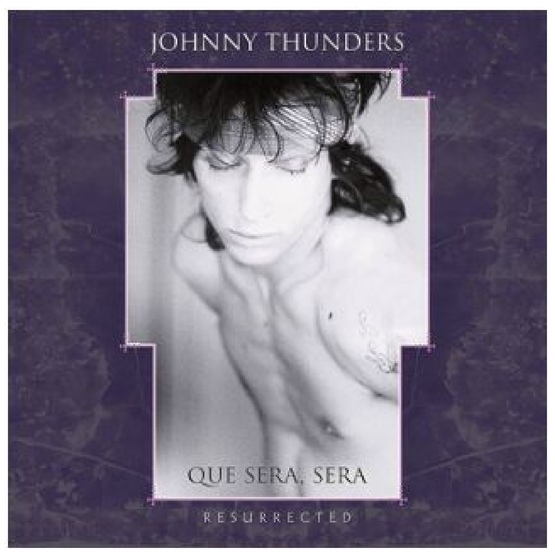
Savoy Brown
Ain't Done Yet

A pivotal component of the '60s British blues movement, Savoy Brown has motored along through the decades. Its only constant through wholesale personnel changes has been founder/guitarist Kim Simmonds. Few groups can survive changes in lead singers, particularly with such distinctive vocalists as Chris Youlden and Dave Walker. But Simmonds, always a compelling songwriter, has stepped up to the mic in recent years, proving himself a capable front man.

The throbbing opener, "All Gone Wrong," is familiar territory for the band's blues-and-boogie following, and "Borrowed Time" finds Simmonds employing some kind of vibra-flange on 11, over a Muddy Waters riff. He flies over the top of the title cut's uptempo shuffle and slides into the Hooker-inspired boogie "Jaguar Car."

This album and recent releases *City Night* and *Witchy Feelin'* illustrate what an underrated guitarist Simmonds is. If he doesn't occupy the Clapton/Beck/Page/Green/Taylor blues-rock pedestal, his position is mighty close. And though his playing on early classics like "Mr. Downchild" and "Hellbound Train" set a very high bar, current tracks such as the Latin-tinged "Feel Like A Gypsy" and the minor-key "Crying Guitar" find him climbing even higher. ***– DF***

Johnny Thunders in 1985.



Johnny Thunders
Que Sera Sera Resurrected

As Thunders biographer Nina Antonia notes in the booklet accompanying this three-disc set, 1985 was a tough time for a guitarslinger steeped in Chuck Berry and the Shangri-Las to score radio play.

Que Sera Sera Resurrected aims to snatch the raunch-and-roll for which the former New York Doll was renowned from the period-friendly production that his fifth solo studio LP suffered. In addition to the remix, the restoration is re-sequenced with four unearthed tracks, including a nasty slow burn of Berry's "I'm Talking About You" (frankly unrecognizable from the original it credits).

Thunders was especially fragile in '85, and the London sessions suffered. But when things clicked he benefited from guests like former Dead Boy Stiv Bators (background vox), Hanoi Rocks' Michael Monroe (saxophone), and Wilko Johnson, whose unmistakable guitar work appears over the reggae groove of "Cool Operator" and on "Endless Party."

Resurrected also includes rare photos, the original mix for posterity, and a live set featuring Dolls and Thunders standards. And then there's Antonia's tale of Johnny dispatching the label head (with the studio clock ticking) to Paris in search of a James Trussart guitar, which was secured – and never used. ***– Dennis Pernu***

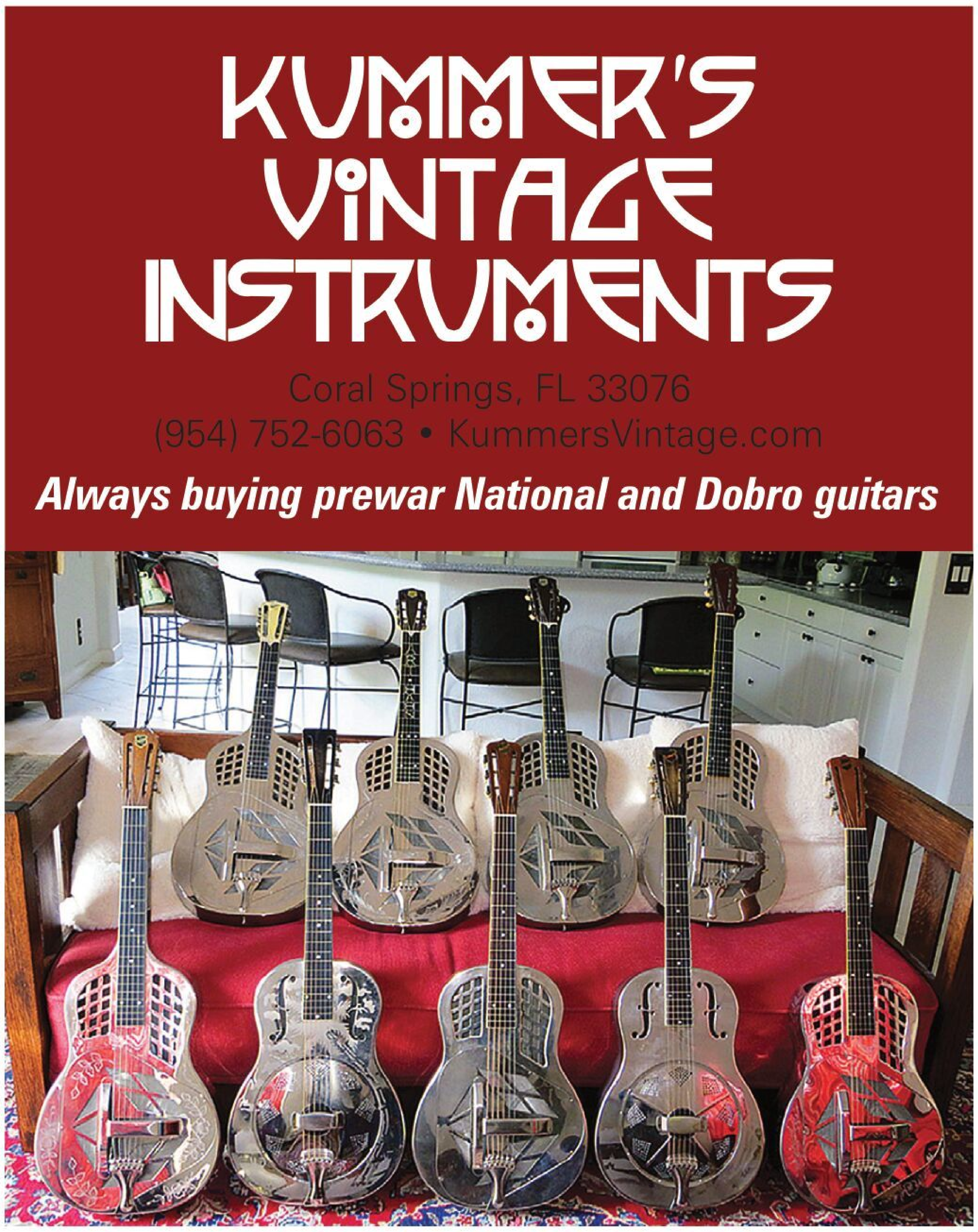
The Empty Hearts
The Second Album

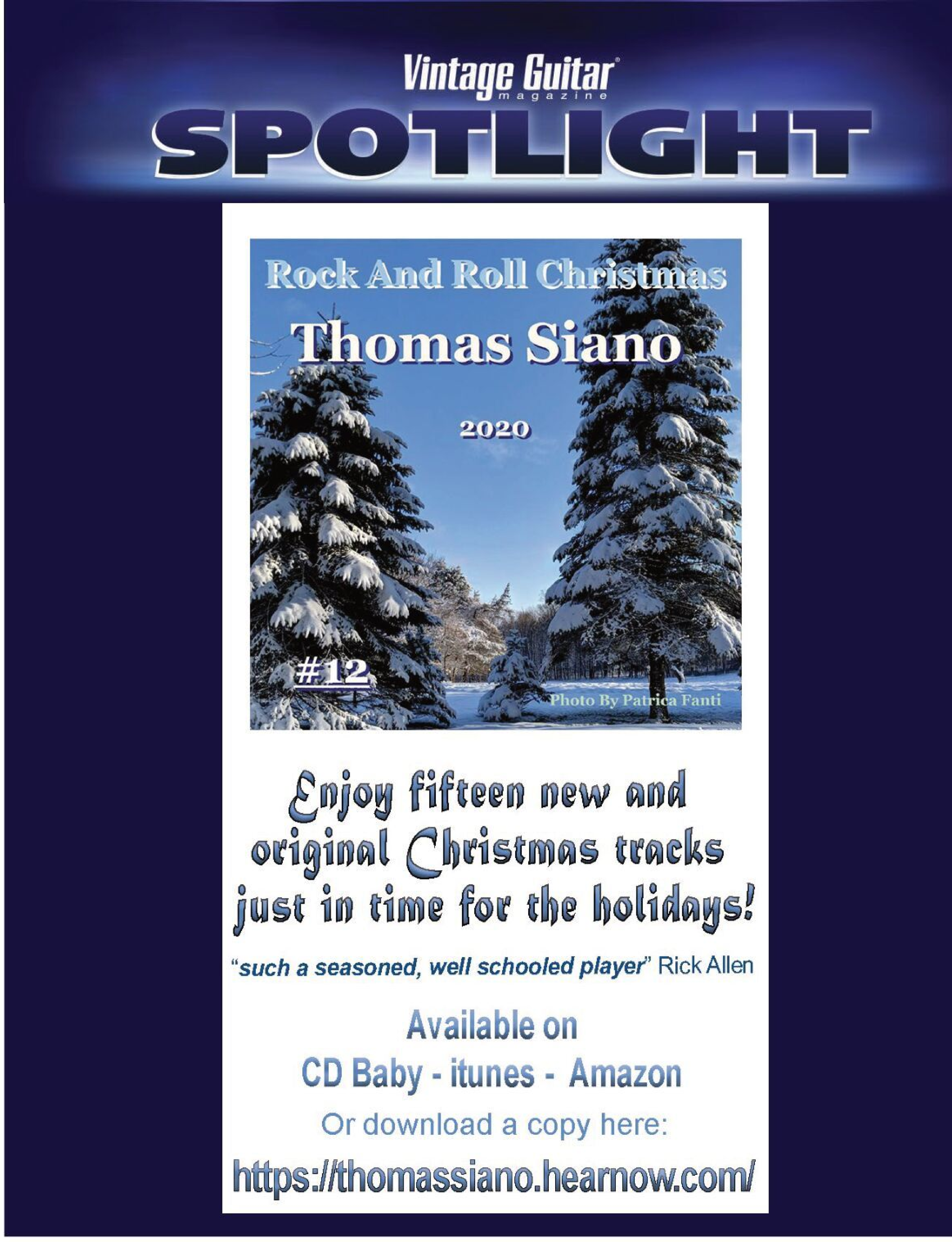
There's no danger of rock and roll fading away as long as bands like the Empty Hearts keep the fire burning. We're talking '50s roots rock, British Invasion, and '70s power pop. True, vocalist/rhythm guitarist Wally Palmar (the Romantics), lead guitarist Elliot Easton (the Cars, *VG* November '20), bassist Andy Babiuk (the Chesterfield Kings), and drummer Clem Burke (Blondie) are veterans, but on *The Second Album* they keep it fresh and fun.

"Coat-Tailer" bursts with bright chords, while "Remember Days Like These" is appropriately Beatles-like since it features drummer Ringo Starr. Easton plays a twangy break on the upbeat "Well, Look at You." The unusual "Jonathan Harker's Journal" deserves to be a Halloween fixture (Dr. Demento, take note!). It includes spooky sound effects, a wavy guitar riff, and bluesy, pop-soaked lead. The jumpy "The Best That I Can" rumbles with slashing rhythm guitar. A catchy riff and woozy fills in "Death by Insomnia" lead to a precise Easton solo. Some songs mix things up by slowing tempos or adding psychedelic touches, but this throws off the swinging momentum.

Overall, the Empty Hearts reaffirm that chime-*y* retro rock is eternal, and it's good to hear Easton cut loose more than was permitted in the Cars' tight new-wave style. ***– BA***

Johnny Thunders: George C Bekker.


KUMMER'S VINTAGE INSTRUMENTS
Coral Springs, FL 33076
(954) 752-6063 • KummersVintage.com
Always buying prewar National and Dobro guitars


Vintage Guitar magazine
SPOTLIGHT
Rock And Roll Christmas
Thomas Siano
2020
#12
Photo By Patrica Fanti
Enjoy fifteen new and original Christmas tracks just in time for the holidays!
"such a seasoned, well schooled player" Rick Allen
Available on
CD Baby - itunes - Amazon
Or download a copy here:
https://thomassiano.hearnow.com/

"EVERY TIME I TURN ON YOUR LITTLE AMP, I'M
AMAZED AGAIN
ABOUT WHAT COMES OUT OF IT!"
- JOOP VAN NIMWEGEN, LIFELONG GUITAR PRO, THE NETHERLANDS
The new LUNCHBOX REVERB is here. The small sonic powerhouse that's been challenging preconceived notions for years, totally redesigned with reverb and added tonal flexibility. It's everything people love about the original, and more.
Visit ZTAMPLIFIERS.COM to hear all about it.
BELIEVE WHAT YOU HEAR. | ZTAMPLIFIERS
ZT

The Replacements

Fleetwood Mac
Then Play On Expanded Edition

The guitar pairing of Fleetwood Mac's Peter Green and Danny Kirwan – both sadly gone now – was unprecedented and revolutionary. Individually gifted players, Peter and the 19-year-old Danny often merged licks, runs, and bends into a *single* guitar voice. That's the essential story behind *Then Play On*, and the 1969 LP has now been reissued with bonus singles.

Kirwan's "Coming Your Way" is a remarkable opener, a dramatic vamp against an Afro-Latin beat, Peter and Danny's guitars blending almost telepathically. During "Closing My Eyes," the two harmonize as if emulating mandolins, while Danny's "When You Say" is a drop-dead *gorgeous* vocal ballad, rife with tasty playing. "Rattlesnake Shake" displays the raw blues-rock you'd expect from early Mac, and Green and Kirwan explore subtler dynamics on "Underway," using cleaner, echo-enhanced lines.

Bonus tracks include the hit "Oh Well, Parts 1 & 2," featuring a hurricane of electric riffs and then slow, almost spaghetti-western textures. Green's last-ever Mac track, the 1970 single "The Green Manalishi," is a masterpiece – not hard rock, but clearly a sign of heavier things to come. It would mark the end of Peter's prime years, a fitting cap to a brief-but-brilliant career.

Fifty years later, *Then Play On* remains essential listening for every guitarist. Grab this updated platter with confidence. ***– PP***

The Replacements
Pleased To Meet Me Deluxe Edition

Throughout the '80s, the Replacements continuously teetered on the point of self-destructing – or maybe spontaneously combusting. Blame it on demon rum, demon drugs, or demon personalities, the Minneapolis combo often had difficulty lasting through a recording session, a gig, even a song. Some shows were haphazard hackfests, others defined rock and roll.

Pleased To Meet Me was prime 'Mats. In the midst of the ramshackle sessions, cofounding guitarist Bob Stinson was ousted – though his trademark aggro riffing and on-the-edge solos still graced the album. In fact, they in large part *made* the album, even if his name didn't.

The LP was cut over three months in 1987 at Memphis' Ardent Studios with the legendary Jim Dickinson producing – yet Dickinson didn't recall the band with fondness. And vice versa.

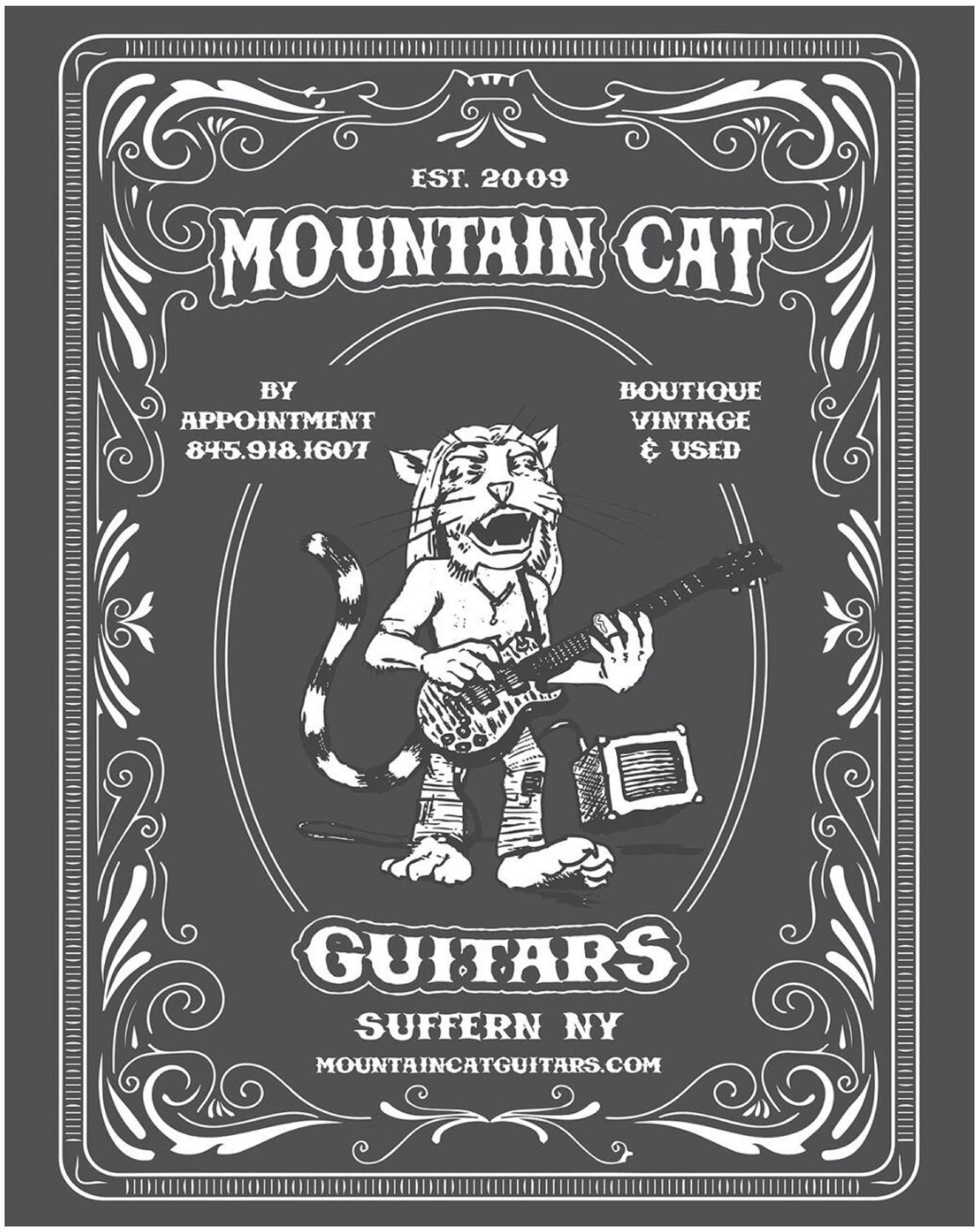
More than half of the tracks on this three-CD/one-LP Deluxe Edition – 29 of the 55 tracks – have never been released. And typical of the band, not all of them should be. Still, among the demos, rough mixes, B-sides, and outtakes are some lost jewels, including a rough mix of the stellar "Alex Chilton," remix of "Can't Hardly Wait" thanks to Jimmy Iovine, and the outtake "Beer For Breakfast." That last one might have hinted at the source – or inspiration – of the band's woes. Or genius. – ***Michael Dregni***

Alcatrazz
Born Innocent

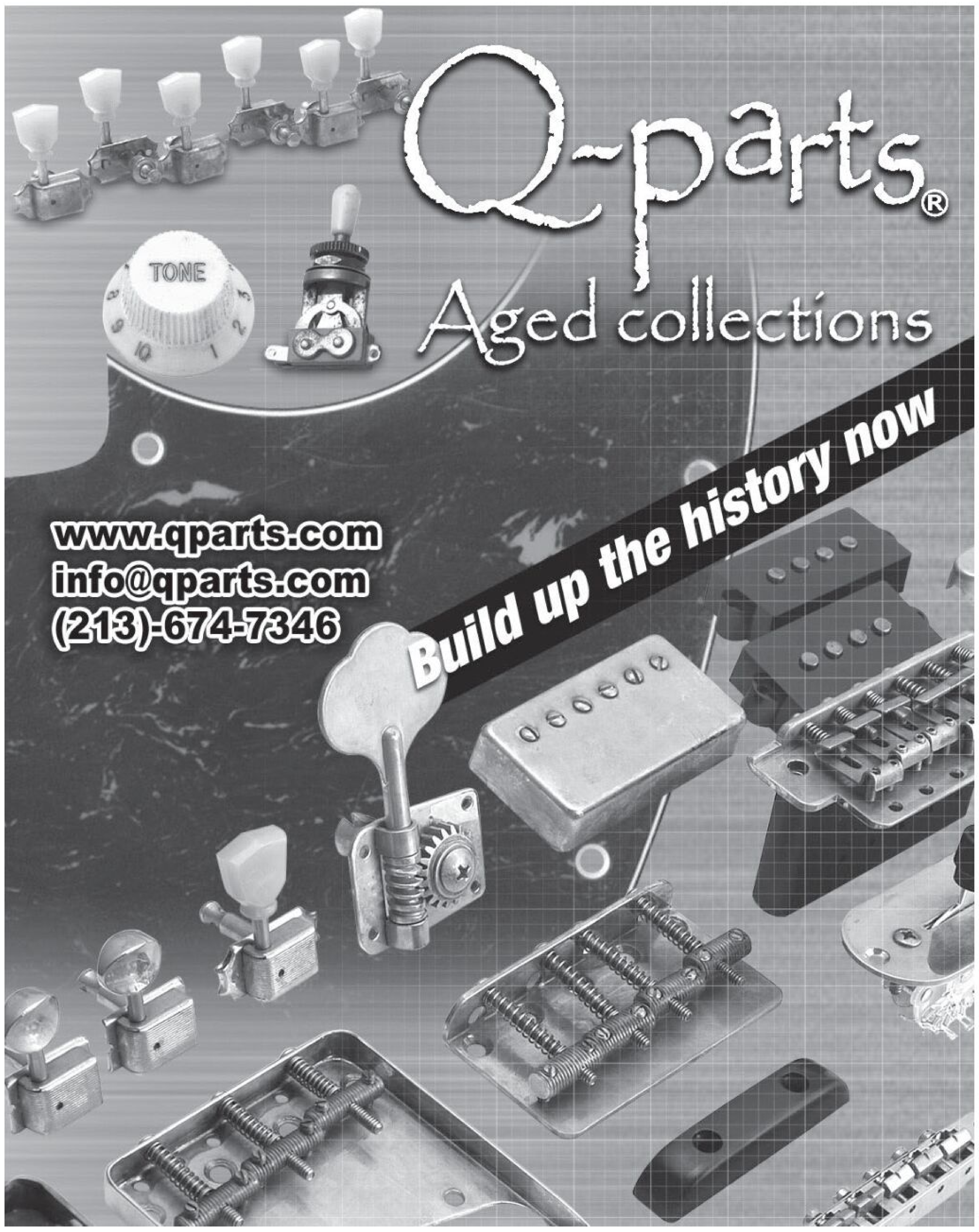
After a 35-year hiatus, Alcatrazz returns with an unholy vengeance. This band helped launch the careers of Yngwie Malmsteen and Steve Vai, and cemented the legend of Rainbow vocalist Graham Bonnet. Alcatrazz's past is the stuff of unscrupulous management, brazen sabotage, and onstage fist fights. Yet it produced some of the finest neoclassical metal in history.

Now 72, Bonnet is a force. *Born Innocent* also features original members Jimmy Waldo on keys and Gary Shea on bass. Self-proclaimed "shred lord" Joe Stump takes center stage on guitar, but there's more. Guests include the diabolical guitar fury of Chris Impellitteri, Jeff Waters, Nozomu Wakai, Dario Mollo, and songs by Stump, Vai, and the late Bob Kulick.

Mirroring the writing style of 1983's *No Parole From Rock 'N' Roll*, this new platter is intense and over-the-top, with loads of Bach-influenced guitar. Bonnet's cliché-free lyrics and tenor growl have never sounded better. "Polar Bear," "London 1666," and "Reality" display Stump's hybrid of Malmsteen and Blackmore, matched with his own ferocious designs. On "Darkness Awaits," Stump delivers a blitzkrieg of arpeggios, served unsparingly to those who only dream of playing that fast. ***– Oscar Jordan*** VG

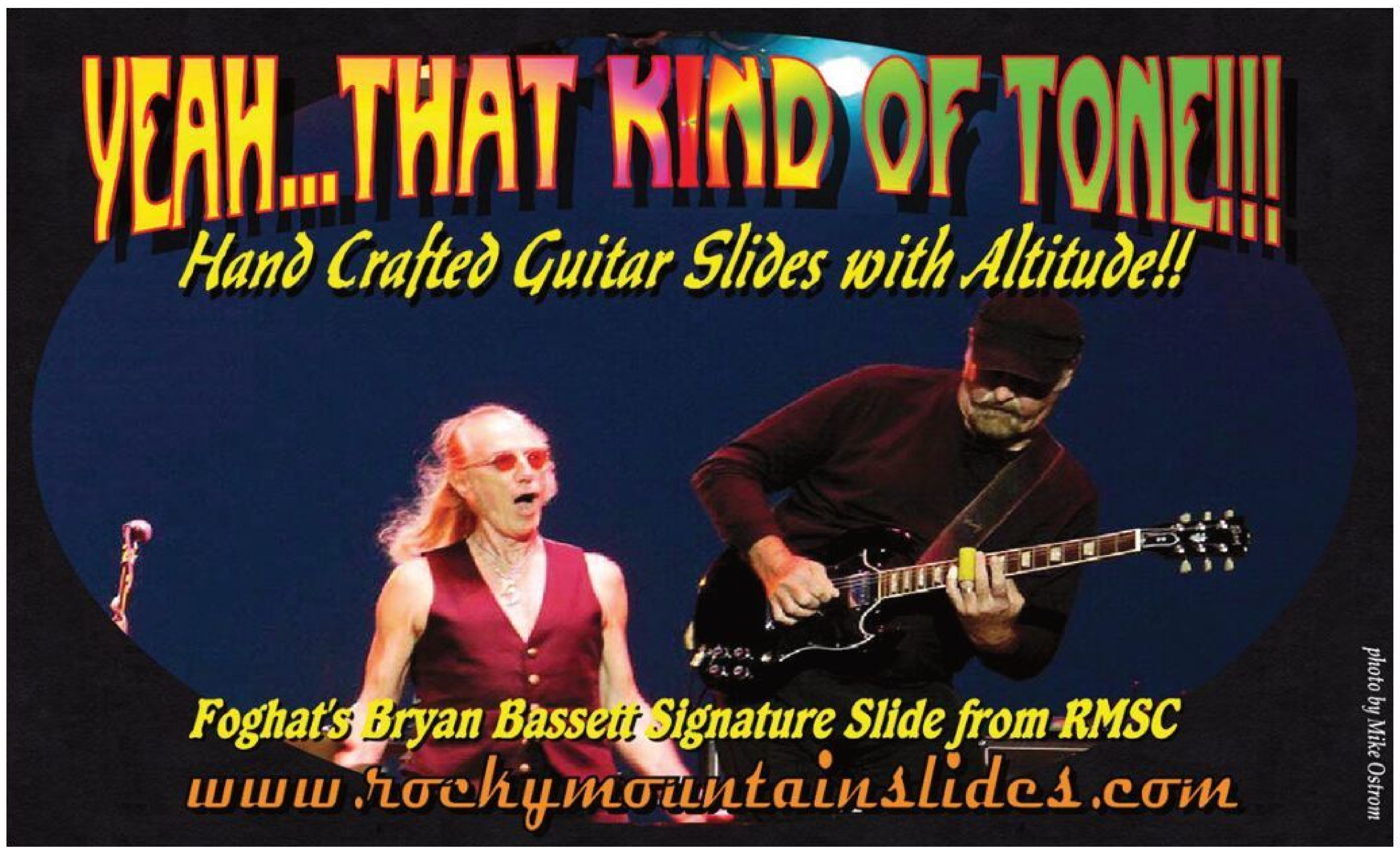

EST. 2009
MOUNTAIN CAT
BY APPOINTMENT 845.918.1607
BOUTIQUE VINTAGE & USED
GUITARS
SUFFERN NY
MOUNTAINCATGUITARS.COM

all types old & new pickups
We Specialize in Vintage
J. M. Rolph Pickups
&
Rewinding Service
Phone/Fax (859) 448-9463
http://www.jmrolph.com
Magnet Charging
e-mail: rewinder@zoomtown.com


Q-parts®
Aged collections
TONE
Build up the history now
www.qparts.com
info@qparts.com
(213)-674-7346

Sign Here!
SIGNATURE MODEL
PHILADELPHIA
TOOLS & SUPPLIES
LUTHIER
www.philadelphialuthiertools.com

MARC SCHOENBERGER
805-481-8532
or email Luthier17@aol.com
NATIONAL
GUITAR REPAIR
WWW.NATIONALGUITARREPAIR.COM
RESTORATION OF ALL FINE RESONATOR INSTRUMENTS
NATIONALS & DOBRO
NEW VINTAGE NATIONALS FOR SALE NEW


YEAH...THAT KIND OF TONE!!!
Hand Crafted Guitar Slides with Altitude!!
Foghat's Bryan Bassett Signature Slide from RMSC
www.rockymountainslides.com

VG Classifieds

INSTRUMENTS FOR SALE

Fender Custom Shop Limited Edition Bill Carson Stratocaster, January 1992, Serial #10. Mint, unplayed with plastic still on the p/g. Original owner. Rare Cimarron Red, figured maple neck, '57 vintage specs, with original tweed case and all documents. $5,250 plus shipping. Email tngtrpikr@gmail.com for pics and more info.

Guitars For Sale: 1949 Martin D18 $7.5k, 1958 Martin D18 $5,250, 1959 Martin 000-18 $4.7k, , 52/58 LP conversion, PAF's & parts $25k, 52/59 LP conversion, Gibson factory 59 top only refin-PAFs & parts $30k, 1991 (May) Tom Petty 660-12 Rick & COA #109 $4.2k 843-668-4447 (SC)

1956 Danelectro U-1. Original except one cupcake knob replaced. Black with silver foil pickup. Typical wear for its age w/ most wear on head stock, not body. No case. Pic available upon request. $775. sinnfein.rgo@hotmail.com

Four G & L Custom ordered, top quality 6 strings. Text Bruce at (702) 418-9690

GUITAR HOT SHEET

Sell your used and vintage gear fast in *VG*'s new Guitar Hot Sheet.

Each week we email the Hot Sheet to our thousands of fans that subscribe to the magazine and our *VG* Overdrive newsletter, plus we post it on our website. There is no better way to reach so many guitar fans online at one time.

Go to VintageGuitar.com for more!

Strobel Guitars - Rambler® Classic Professional Electric Travel Guitars! Cherry or Tobacco Sunburst. Full scale, 21 fret, great playing "gigable" guitar with Easily Detachable Neck. Take your guitar in your backpack/computer bag. Weighs less than 5 pounds! Dual humbuckers. Only $599 w/ custom gig bag. Buy direct at www.strobelguitars.com. Experience the Power of Portability! 561-488-5698

INSTRUMENTS WANTED

Silvertone Guitar Wanted – 1960s Model 1435, Teisco built, Red Version Only, playable, decent cond, no refins or major mods. Contact pref w pics RedSilvertones@gmail.com

Late 60's Fender Wildwood acoustic guitar. Must be all original and in very good to excellent condition. Would prefer white decals on the headstock, but will consider anything in decent shape. Please e-mail photos, information and asking price to jsauter4@yahoo.com.

Ibanez 1990s Steve Vai and Joe Satriani guitars. Multicolors, neons, graphics, etc. Paying top dollar. Collector also buying Ernie Ball and Peavey Eddie Van Halen guitars, vintage USA Jacksons and Charvels. Easy, no drama deals. E-mail brett8388@aol.com

Sorry I sold my 1932 National Style-O round-neck! I want to buy back my 1932 National single cone resonator, serial#S3723 stamped near the endpin. I sold this on consignment through Dying Breed Music in March 2017 - but it might have been sold again by a different dealer? Set up with low action, not for slide - I want to buy it back!! email Mike at mjs298@cornell.edu, Phone 607 592-7435

Old Synthesizer s: Moog, ARP, EMS, EML, Buchla, Oberheim, Roland, Korg, etc. Call (212) 245-0820 weekdays.

Hagstrom, Guilds, Daions, Mosrites and other "unusual" guitars for parts or whole Any Condition, call or email Bruce at Diamond Strings for a fast response (585) 259-1369 or dstrings@rochester.rr.com. Diamond Strings - Home of the eclectic electric. This is your chance to leave the middle lane.

AMPS FOR SALE

JustStrings.com

World's Largest Selection of Guitar & Bass Strings! (800) 822-3953

Instruments & Amplifiers

PARKWAY MUSIC

518-383-0300 WWW.PARKWAYMUSIC.COM

World Class Amp Restoration. Expert Electronic, Sonic and/or Cosmetic Overhaul. I can make your amp sound and look as good, or in many cases, even better than it did the day it left the factory. Over 30 years experience and over 20,000 amps restored. Kendrick Amplifiers 512 932 3130 gerald20@earthlink.net, www.kendrick-amplifiers.com/service

1964 Fender Vibroverb, all original with Jensen speaker and vibrato/reverb pedal. In good condition and a one of a kind tone! In the NY metro area, I prefer not to ship. $5900, email for pics and more info, markgc@optonline

I build amps for guitarists who appreciate things that aren't meant to be something for everyone, but everything to someone. Let's have a conversation about building yours. 415-310-3087 bruce@bcaudio.com www.bcaudio.com

MISC FOR SALE

Ivory Guitar Picks - Handmade Alaskan fossilized walrus ivory & mastodon ivory, great tone, beautiful, cool, lasts forever, $25. You won't play w/ plastic again. Guaranteed. Send check to: Mark Kostreba, 7661 Delridge, Anchorage, AK 99507-3015. mark-kostreba@gci.net (AK)

Vintage Early 1960s Heathkit AA-100 Stereo Amplifier $395, Univox Super-Fuzz gray, circa 1968, $595. D'Armand model 1650 Pan/Vol. $100. All originals, no reissues. All EX cond. Call (212) 245-0820 weekdays.

MISC WANTED

I want my first Les Paul Heritage/Elite back. Sold to Rumbleseat Music in Sept. 2001, serial #82142561 (1337). Will pay cash or trade. Please call (402) 733-2838, email teleman12@

New *VG* Products Now Available At Store.VintageGuitar.com

CORD-LOX®
Now available on
Amazon!

You can order many of our models & sizes on Amazon! Check for direct product links at—
www.cord-lox.com
and on facebook -search for:
Cord-Lox Cable Management
Dealer inquiries welcome!

cox.net. (NE)

Anything by Mutron, I'm looking for Mutron IIIs, Phasors, Bi-Phase, Volume-Wah, Flanger, Octave Divider, etc. Ibanez Jetlyzer JL-70 & Flying Pan FP-777. Maestro Ring Modulator, MXR Auto Flanger & MXR Auto Phasor. Roland Phasor PS-830 or SPH 323, Flanger SBF 325, Vocoder SVC 350, Funny Cat, Jet Phasor AP7. Synthi Hi-Fli, or anything by EMS, any Tycobrahe effects pedals. (212) 245-0820 wkdays.

APPRAISALS

Instrument Appraisals for estate, insurance, IRS donations & divorce. Int'l Society of Appraisers (ISA) & USPAP accredited. PopCultureAppraisals.com. (602) 579-5565 mike@popcultureappraisals.com

DEALERS

Blues City Music LLC in Cordova, Tenn., is a boutique music store stocking Mesa Boogie, Mezzabarba, Diamond, Matchless, Quilter guitar amplifiers; Knaggs, Ventura County Vintage, Diamond, Traveler electric guitars; MacMillan, Furch, Seagull acoustic guitars; Lakland bass guitars; Oscar-Schmidt Uke's; Bare Knuckle pickups; pedals, straps, tubes, and more. JLB@bluescitymusic.com, 901-485-8250.

Cool vintage, used guitars, basses, and amps. NH Guitars is a home-based dealer of used vintage and modern guitars, basses, amps, pedals and accessories by appointment in Windham, NH. Local meet up and delivery is available. US shipping is available on many items. Contact Paul paul@NHGuitars.com or text/call 978-267-7597 for more details www.NHGuitars.com

Rivington GUITARS
www.RivingtonGuitars.com

UNIVERSAL PICKING TECHNIQUE

1-714-663-0071
www.sharktoothpicks.com

THE ONE THE DEALERS USE!

***The Guide* gathers input from 35 of the world's foremost expert dealers, each of whom brings decades of experience in the business. That's one of many reasons it's the most-trusted source for values!**

Conveniently available in both print and digital streaming editions - no matter where you go you will have *The Guide* right at your fingertips.

WWW.STORE.VINTAGEGUITAR.COM OR CALL 1-800-844-1197

*Pay no shipping in the U.S. or discounted shipping outside the U.S.

***VG* subscribers get 5 FREE Classifieds listings in 2020!**

DEADLINE for submission is the 10th of each month. Submit a listing at www.VintageGuitar.com/Classifieds.

PELHAM POWER

Schecter's Ultra Bass

Even before plugging in Schecter's Ultra Bass, you might stop and simply gawk. Its design is just gorgeous, with that vaguely Thunderbird-esque shape, stylish appointments (black hardware, offset dots, white pickguard), and knockout Pelham Blue. Of course, looks aren't everything, but they're a good start.

Built in Korea, the Ultra is big and beautiful, with neck-through design (given away by the raised center section from the neck joint to the end pin). Materials include a mahogany body and neck sandwich of mahogany and maple with carbon-fiber reinforcement rod. The Ultra has *a lotta* neck – 34" scale, jumbo frets, and thin-C profile on a 16" radius – but it doesn't feel wiggly. In fact, it's remarkably solid.

On the job, the Ultra Bass does not disappoint. The neck is super-fast thanks to the slim profile and perfectly smooth heel, like Rickenbackers and Alembics. Bassists will appreciate the comfort, while guitarists will be thrilled by the high-speed feel on a four-string. Tonally, two contemporary-looking passive EMG TBHZ pickups and a string-through-body bridge deliver a bright, clean snap; you might naturally whip out favorite Chris Squire, Stanley Clarke, and Geddy Lee licks. But the body still delivers plenty of bottom, good for gigs and surprisingly strong for recording, thanks to that overall clarity.

The Schecter Ultra is hard to put down – its perfect setup and lively tone make for endless adventures on the fretboard. There are Volume knobs for each pickup, and a master Tone. And despite the T-bass ancestry, there's no neck-dive; it balances perfectly via lap or strap.

It's all the more astounding that the Ultra Bass comes in just under a grand. With looks, tone, and playability galore, this is one of those deals you sometimes find in the gear universe and are hard-pressed to let slip by. ***– Pete Prown***

Price: $999
www.schecterguitars.com

Price: $599.99
www.fender.com

GET SHORTY

Fender's Player Series Mustang

Introduced in 1964, the Mustang was designed for small hands and modest budgets. Fender has smartly held on to the Mustang's most appealing qualities – short scale, slender offset, affordable price – while taking proud ownership of its evolution from kid's guitar to shoegazer's favorite.

This Mustang from Fender's intro-level Player Series is a strong offering, given its super comfortable 24" scale, modern C-shape maple neck with a 9.5" radius, and a stripped-down feature set. Long gone are the vibrato system and nerd-tastic pickup circuits; instead, you get a pickup selector, Volume, and Tone.

While other iconic offsets like the Jaguar also reside in the Player Series, the Mexican-made Mustang's minimalism gives it an advantage in quality and price point. A hard-tail design avoids intonation issues, and the simplified electronics deliver skronky leads, driving rhythms, and even well-rounded clean parts. The slanted single-coils are airy in the neck position and gritty in the bridge – they take an overdrive like a dog gnawing on a bone.

The review model had a pretty tiger pattern on the maple fingerboard and a Firemist Gold finish over the alder body looked tastier than a Cinnabon (it's also available in Sonic Blue and Sienna Sunburst). The Player Series proves the 'Stang is best as an unfussy workhorse and – we say this with love – wouldn't benefit from more elaborate features. ***– Rich Maloof***

FARTHER DOWN THE LINE

Grez Guitars' Smugglers Bridge Folsom

Barry Grzebik is known for building cool guitars with attitude, imagination, and high-quality materials. His designs incorporate retro aesthetics, modern build practices, and feedback from the pros. Grzebik even plants a redwood tree for every guitar he sells.

The Smuggler's Bridge Folsom boasts a solid one-piece body made of old-growth redwood from a decommissioned 1920s bridge in a remote area of Northern California that had been constructed from wood that's more than 1,000 years old.

The limited-run instrument has a Honduran mahogany neck and Macassar ebony fingerboard, 25" scale and 12" fretboard radius, and soft-V-shaped neck with jumbo nickel silver frets.

The Smuggler's Bridge Folsom is available in several hardware and pickup configurations, but the test instrument arrived with TonePros Kluson Double-Ring Keystone tuners. The cherries on top are a Mastery Bridge and Bigsby B5 vibrato. Every appointment complements the guitar's matte nitro finish and pearloid pickguard.

Price: $3,180
www.grezguitars.com

It's worth noting that other hardware options include a string-through Tele-style bridge, a Mastery bridge with a Bigsby, and a Mastery with a Grez stainless-steel trapeze tailpiece.

The Smugglers Bridge Folsom is light and lively, and exhibits a breathy warmth – it's a solidbody with a semi-hollow persona capable of yielding sweet blues-jazz lines that'll have the user comping hip chord voicings with ease. The TV Jones T-90s make it the complete opposite of a high-gain superstrat. Its bridge pickup cuts without biting, while the neck smokes without searing.

Adding overdrive yields a classic gritty semi-hollow ambiance with acoustic warmth. With a light 60-cycle hum in tow, the Smugglers Bridge Folsom finds its place somewhere between late-period Freddy King and Carlos Santana. A jazz amp will take it – and you – to Grant Green territory.

A versatile guitar with its Bigsby bringing a nice, elastic touch, when coupled with a fuzz pedal, it's off to Link Wray land.

At 6.8 pounds, the Smugglers Bridge Folsom brings a stout comfort that never feels heavy. Despite potentially polarizing good looks, it covers a lot of aural territory while replicating familiar sounds and a plucky attitude. It's a great guitar that evokes the spirit of the rock-and-roll renegade. – ***Oscar Jordan***

GEARIN' UP

RADIAL PZ-PRO

Radial Engineering's PZ-Pro is a two-channel instrument preamp, DI, and switcher that enables control over tone, EQ settings, and effects. Each channel uses a separate equalizer strip with a filter section to reduce feedback. Footswitches allow toggling between each channel, activate boost/effects loop, or mute signal.

LOLLAR NOVEL FOIL

Lollar Pickups' Novel Foil is a drop-in replacement for a traditional humbucker-sized pickup. It's available in neck, middle, and bridge positions and can be built with chrome, nickel, or gold rings, black or red insert cap, and gold, silver, or black foil.

JACKSON WILDCARD SOLOIST SL2FM

Jackson's Wildcard Soloist SL2FM has an alder body with flame-maple top, neck-through construction, and a five-ply laminate neck with 12"-16" compound-radius ebony fretboard, 24 jumbo frets, and Luminlay side dots. Other features include Fishman PRF-MHB pickups, Floyd Rose vibrato, Gotoh tuners, Dunlop strap locks, and black hardware.

Got something new and cool? Let us know at www.VintageGuitar.com/Gearin-Up-Submission

VG APPROVED GEAR

SWEET SPOT

Taylor's 327e Grand Pacific V-Class

Once upon a time, if you heard a bright, chimey acoustic on record or at a gig, you knew it was a Taylor. With the introduction a few years back of their V-Class acoustics, so-named for their V-shaped bracing, Taylor debuted a new family of tones, and the 327e Grand Pacific V-Class's warmer tone reflects trends in the acoustic universe toward vintage sounds.

The 327e Grand Pacific has a mid-size body that produces a nice amount of bass. But it's not boomy, nor does it have sharp high-end. This round-shouldered dreadnought sits right in the middle thanks to its tone woods and that V bracing. It uses a tropical mahogany top and D-shaped neck paired with Tasmanian blackwood back and sides. The 25.5"-scale neck has an ebony fingerboard with tasteful inlays and flat 15" radius.

Price: $2,199
www.taylorguitars.com

The guitar delivers clear tones across the spectrum, evident in rounder high notes when soloing – you could see using the 327e for Gypsy jazz. Otherwise, it's well-suited to fingerstyle and back-porch strumming. Add a condenser or ribbon mic and it would work quite well for recording.

Being a Taylor, it also comes with an ES-2 preamp, which uses a novel piezo location *behind* the saddle. Plugged into an acoustic amp, it let us crank to comfortable levels without feedback and provided solid EQ control. For most situations, that means attenuating the treble to suit the room and making sure the bass is full without being muddy. Here, the ES-2 did the job fine.

With premium American construction, excellent looks and tone, and an ornate hardshell case, the 327e Grand Pacific V-Class will serve many purposes. There are other Taylor models if you want more projection or brighter top-end, but the 327e sits right in the sweet spot. – ***Pete Prown***

Price: $3,600
www.teye.com

BOHO CHIC

Teye Guitars' Gypsy Queen

Teye Guitars has been building distinct, stylized instruments for 20 years, and recently launched an updated version of its popular Gypsy Queen.

Created for the offset-double-cut (a.k.a. Strat) crowd, the Gypsy Queen was given a face lift with less-ornate trim and two Seymour Duncan humbuckers. Our test guitar sported a cream-colored sparkle finish offset by minimal aluminum overlays on the headstock, control panel, and vibrato cavity.

Ergonomically, the Gypsy Queen is a comfortable and well-balanced axe, weighing in at just over seven pounds. The 25.5"-scale set-maple neck feels beefy yet very playable, with its fretboard incorporating eye-catching pearloid inlays amid its 24 frets. The headstock is reminiscent of a Firebird, with Grover Mini-Rotomatic tuners on the treble side and high E positioned closest to the nut.

Pushed through a vintage Vox AC30, the Gypsy Queen sounded excellent regardless of pickup combination. With its humbuckers running through a traditional five-way switch selector and Teye's proprietary Mojo circuitry (a midrange filter), the Queen produced tones ranging from a bluesy clean to fat metal grit. Also noteworthy was the stability of the Hipshot vibrato. No matter how hard the bar was worked, the bridge always returned to pitch.

Indeed, the Gypsy Queen is a well-built instrument capable of a variety of usable tones. – ***Tom Guerra***

SOMETHING COMPLETELY DIFFERENT

The Baltharzar Cabaret 13

Guitar stores and pawn shops are chockablock with copycat Fender and Vox amps. How about something completely different?

Balthazar de Ley began designing his own amps in 2017, inspired by something truly "different" – the 1960s Selmer Truvoice Treble 'N' Bass 50. Think Syd Barrett with primal Pink Floyd, and you get the picture.

De Lay was a veteran studio tech for the Smashing Pumpkins, a band renowned for sound experimentation. Based in Chicago, he first offered his Film Noir 50 head, followed in 2019 by the Film Noir 18 Combo. Enter now the smaller-sibling Cabaret.

Plug in a suitably vintage '65 Rickenbacker 365, and the tones are elegant and subtly different from the mainstream. At 13 watts, it's designed for the studio, small stage, and bedroom gigging. It may be the smallest Balthazar yet, but it's a Goliath-toppler.

Price: $1,999
www.balthazaramps.com

The Cabaret boasts a new preamp design that is thicker and darker than de Ley's much-heralded Film Noir. All-tube and tube-rectified, it features a trio of 12AX7s, a duet of EL84s, and a solo 12AT7 and EZ81. The preamp has Volume, Treble, and Bass controls.

Those 13 watts are pushed through a 1x10 Celestion Alnico Gold speaker based on the legendary Blue speaker that gave AC30s their hallmark sound, but are higher-powered (and, of course, smaller).

Hit the Ric's strings at lower volumes and the Cabaret emits classic shimmering surf tones with enviable clarity. This is the stuff of film noir, spaghetti Western, and early rock and roll. Balthazar compares it to classic brown/blond tones, but this amp isn't coasting in Fender territory – there's truly more to it. Turn the volume north and it gets aggressive, then crank it wide open to rejoice in classic Brit rage.

The Cabaret's unique bias tremolo can be turned on and off via footswitch. Go for just an accent or over-the-top Smiths/Johnny Marr-style "How Soon Is Now" trem. The 13 also includes a tube Accutronics spring reverb. It's a sweet, harmonious sound paired with the tremolo you can really get the soundwaves lusciously confused. Last but not least, switch between 120- and 240-volt operation, allowing you to play your Cabaret at most any cabaret.

The Balathazer plays the part and looks it, too. The styling is unique – a little Marshall, Vox, and Selmer (thanks to the snakeskin stripes), but all its own version of cool.–***Michael Dregni***

GEARIN' UP

GRETSCH G9520E GIN RICKEY

The Gretsch G9520E Gin Rickey has an X-braced basswood body, C-profile nato neck with 24" scale, walnut fretboard with vintage-style frets and pearloid inlays, walnut bridge with synthetic bone saddle, open-gear die-cast tuning machines, and Gretsch Deltoluxe acoustic magnetic soundhole pickup.

EVENTIDE BLACKHOLE

The Eventide Blackhole reverb offers two types of infinite reverb, PreDelay, Catch-up mode, and Lo, Hi and Q (resonance) controls. Its Guitar/Line Level switch allows impedance matching, and it has buffered, relay, DSP+FX, and Kill bypass options. It can load 127 presets via MIDI.

FENDER KWS STRATOCASTER

Fender's Kenny Wayne Shepherd Strat has a chambered ash body, Transparent Faded Sonic Blue lacquer finish, early-'60s C-shaped maple neck, bound rosewood fretboard with 7.25" radius and block inlays, and three Custom Hot Vintage Pickups wound to Shepherd's specs.

STONE COLD CLASSIC

The Satellite Coronet

The Epiphone Coronet earned its time in the spotlight thanks to Steve Marriot of Humble Pie, who played one on the band's double live album, *Rockin' The Fillmore*. Essentially a sibling of the Les Paul Junior, the Coronet started life as a slab-body with square sides and Epiphone's New Yorker pickups. Gibson eventually smoothed out the body contours and added a P-90.

In 2015, Adam Grimm, founder of Satellite Amplifiers, acquired the rights to the Coronet design, and two years later debuted his version.

Satellite's Coronet is made of mahogany with an Indian rosewood fretboard and has a chunky (but comfortable) C-shaped neck, vintage-style Kluson tuners, an aluminum wraparound bridge, controls for Volume and Tone controls using CTS 500K pots, and Curtis Novak pickups.

Buyers can choose between the squared-off early model with a New Yorker pickup, or the later version. Color options include Cherry, Black, TV Yellow, aged Pelham Blue, as well as custom colors. All are given a tasteful relic treatment by Hi Spirit Guitars with results that are authentic-looking and comfortably worn.

Our review example was tested during an outdoor rehearsal using a Vox AC15 and various pedals. The lightweight guitar exhibited no neck dive and proved an effortless player – it's a ferocious rock-and-roll animal that welcomes overdrive and fuzz while producing the no-frills performance beloved by rock guitarists with a penchant for simplicity. Power chords were clear and cutting, and single-note solos rode nicely over the band mix. The Coronet held tuning well under humid conditions and received multiple compliments from fellow musicians.

For guitarists who value performance with a vintage look and vibe and a refreshing lack of pretense, the Satellite Coronet is a clear winner. – ***Bob Cianci***

Price: $2,950-$3,150
www.satelliteamps.com

Price: $397
www.crucialaudio.com

THE REAL THING

Crucial Audio's Tone-Nugget

Just like Marvin Gaye and Tammi Terrell sang in "Ain't Nothing Like the Real Thing," there ain't nothing like real tubes and Class A analog circuits. Sure, modern sims and models are great, but you just can't duplicate old-school sound design. The Crucial Audio Tone-Nugget booster is a crystal-clear example.

Hand-wired by Delaware owner/builder Steve Kollander, the Tone-Nugget is described as a "tube booster and tone sweetener." Or, in plain English, it'll make your amp sound even better. The box features the sweetening circuit from Crucial Audio's Echo-Nugget analog delay housed with a 12AX7 preamp tube and a proprietary high-voltage/low-noise design. It runs on a 9-volt power supply.

As a booster, it can overdrive your amp's preamp and give you up to 27dB boost, but it's *not* about crunch. With only three controls (Gain, Tone, and Output), the Tone-Nugget can turn a Strat and 15-watt tube amp into something extraordinary. In our tests, that small rig exploded into rich, complex tube flavors, bringing out chewy, funky textures not previously heard in the Stratocaster.

The Tone-Nugget isn't a typical overdrive that will add gobs of dirt to your amp – it's about making a tube amplifier sound bigger, badder, better. If you love the sound of your tube amp but want it to sound even *tube-ier*, check out the Tone-Nugget. Ain't nuthin' like the real thing, baby. – ***Pete Prown*** **VG**

For current listings Check us out on the web or Reverb.com Gbase.com

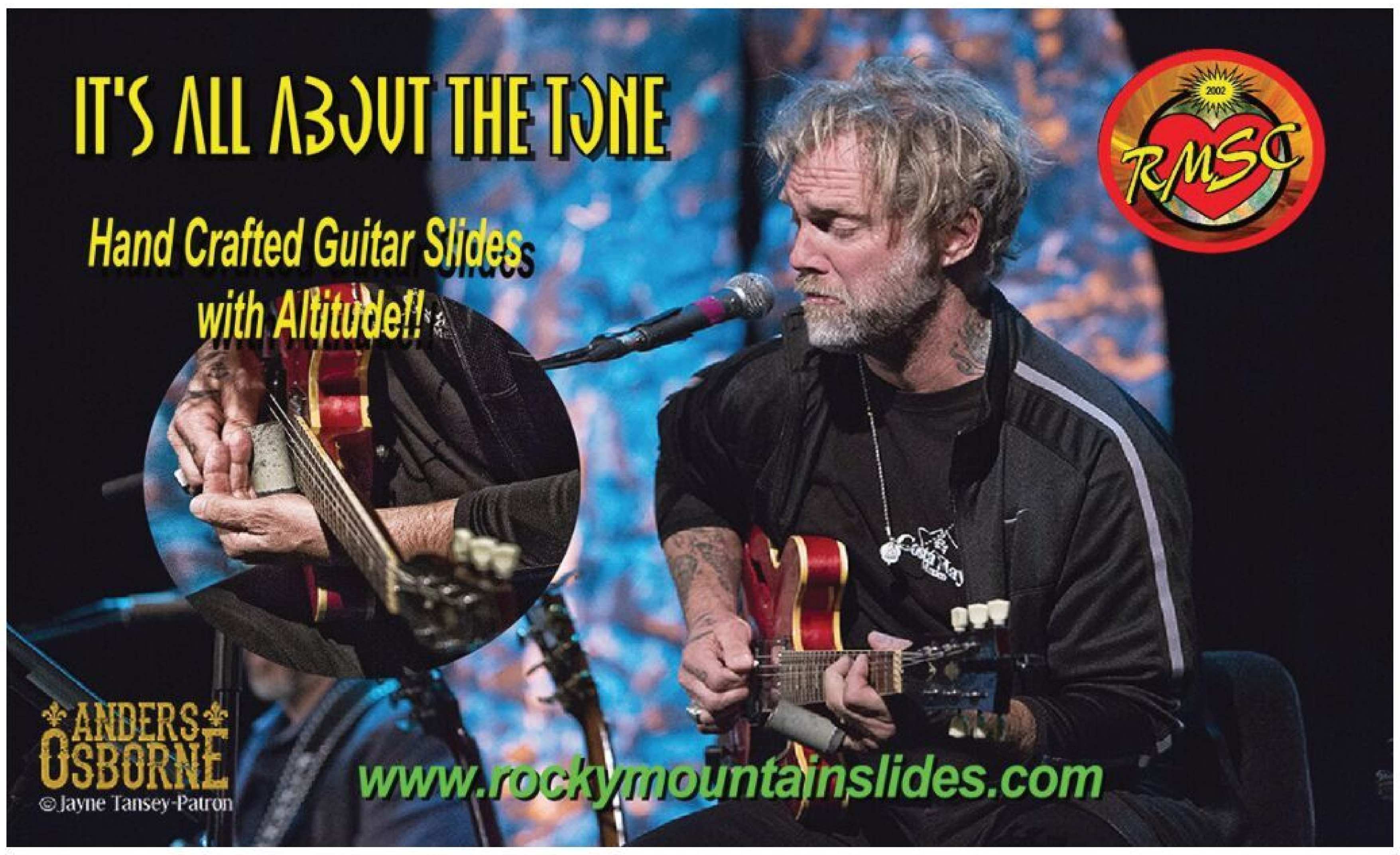
GUITAR WORKS LTD

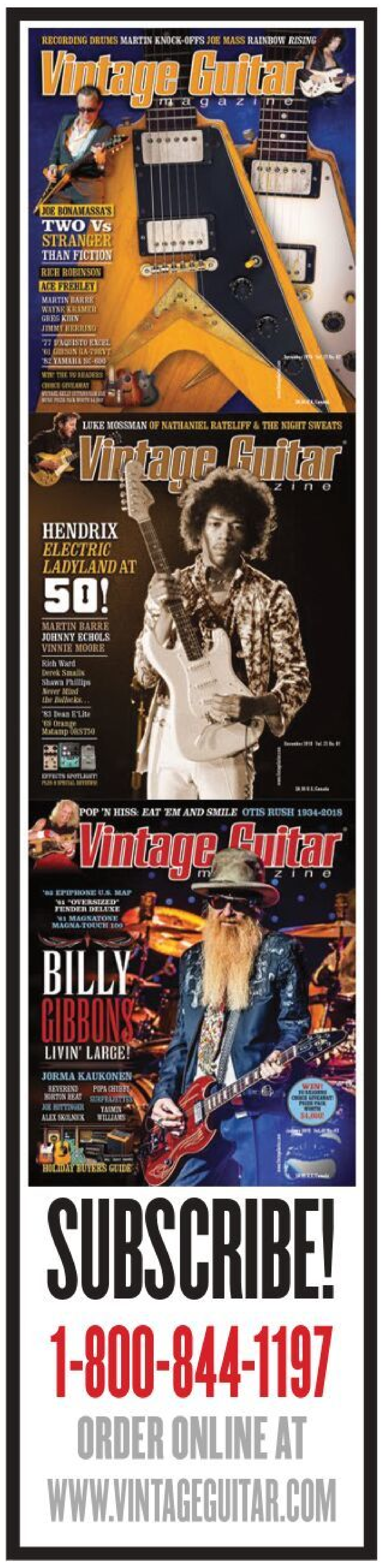
STILL ROCKING AFTER 40 YEARS 1979 – 2019

709 Main Street Evanston, Il 60202
(847) 475-0855 Fax (847) 475-0715
www.guitarworksltd.com • guitarworksltd@aol.com

1967 Ampeg B-15N (WITH COVER, REPLACED SPEAKER DATED 1973) $1,350.00
2008 Collings OM2HBaaaASB (AAA BRAZILIAN! BURST, STYLE 42 INLAY & MORE!) $8,000.00
1960s Danelectro Corporal Model 32 Amp (CLEAN, NEW A/C CABLE, ADDED ISO X-FORMER) $400.00
1960s Danelectro Vincent Bell Bellzouki (SINGLE PICKUP, EXCELLENT CONDITION!) $1,400.00
2010 Deering Sierra 5-String Banjo (FISHMAN PICKUP, SHUBB SLIDING CAPO) $1,350.00
1995 Ehler 16C (MINI JUMBO W SPRUCE/BRAZILIAN, LIGHT WEAR, SOME CHECkING)........$6,000.00
1962 Fender Showman w/1x12 Cab (ROUGH BLONDE TOLEX, BEAUTIFUL! W/ORIGINAL COVERS) $4,500.00
1922 Gibson Style A-4 Mandolin (LOAR-ERA, OVAL HOLE, PADDLE HEAD, BURST) $5,200.00
1923 Gibson Style A Mandolin (LOAR-ERA, SNAKEHEAD, BLACK FINISH, RECENT REFRET) ... $2,400.00
1928 Gibson Florentine Tenor Banjo (MISSING 7 JEWELS, BUT ALL ORIG, VG COND!).........$20,000.00
1929 Gibson Style 5 Deluxe Mastertone Tenor Banjo (VG COND, ALL ORIG, INCL HSC!.....$12,500.00
1940s/50s Gibson A-50 Mandolin (ADDED STRAP BUTTONS, FILLED HOLE INTOP)............$1,000.00
1947/48 Gibson L50 (REPLACED TUNERS, SOME WEAR, BUT SOUNDS, PLAYS GREAT)......... $1,400.00
1952/53 Gibson ES-150 (NECK REFIN, REPLACED TUNERS, TOM BRIDGE $1,950.00
1956 Gibson ES-140 3/4 (THICK BODY, SINGLE P90, REPLACED TUNERS -COOL!)............$3,000.00
1966 Gibson ETG 150 Tenor (REPLACED PICKUP, TUNERS, BUT ORIG IN CASE)........ $2,800.00
2012 Goodall RJ 12 (PIANO-LIKE TONE FROM THIS THING! EXC/MINT CONDITION) $6,500.00
2012 Goodall Standard Mahogany Custom (ADIRONDACK TOP, EXC CONDITION!)............$5,900.00
1964 Gretsch 6119 Tennessean (DARK RED FINISH, ALL ORIGINAL, AWESOME!!)............$3,800.00
1965 Gretsch 6122 Country Gentleman (ALL-ORIG., WORN GOLD HWE, BINDING GOING)............$2,950.0000
1964 Martin 00-21 NY (BRAZILAN BACK, SIDES, FRETBOARD & REPLICA BRIDGE)............$4,300.00
CSN TRIO! 2002 Martin D-18 DC (Crosby), *1999 Martin D-45SS* (Stills), *2003 Martin 000-42Q2GN* (Nash)... $35,000.00
1930s Mauer Style 590 (LARSON BROS, BRAZILIAN, TREE OF LIFE INLAY, COOL!) $20,000.00
1936 National Triolian Mandolin (FAUX WOOD GRAIN FINISH ON METAL BODY, TRI-CONE)....$2,800.00
1949 National 1145 Archtop (GIBSON-MADE PRESSED ARCHTOP BODY) $1,250.00
2002 National Style O (EXCELLENT CONDITION, ORIGINAL HARD CASE) $2,500.00
2005 National Style 3 (TRICONE, HIGHLANDER, WARRANTY REPLACED TAILPIECE)......... $5,500.00
1973 Jose Ramirez Model 2A (HIGHLY FIGURED BRAZILLIAN, CEDAR, REPAIRED BACK CRACK) $5,000.00
2010 Santa Cruz Rosewood D (EXC/MINT CONDITION, A REAL BEAUTY!)........ $3,950.00
2011 Santa Cruz Rosewood D (YOU'RE NOT SEEING DOUBLE- WE HAVE TWO! EXC/MINT) $3,950.00
1950s Silvertone 1382 "Thin Twin" (REPLACED TUNERS/SWITCH TIP, OTHERWISE ALL-ORIGINAL).... $1,300.0000
1966 Supro Taurus bass (34" SCALE, ALL-ORIG, PIEZO PICKUP IN BRIDGE -COOL!)............$695.00
1927 Vega Professional Tenor Banjo (ALL-ORIGINAL, TUBAPHONE TONE RING)............$1,200.00
1978 Warshaw Classical (SPRUCE TOP, AMAZ RW BACK & SIDES, NO CRACKS, 1 SCRATCH).$5,000.00

And a Great Selection of New and/or Used Equipment by
BOSS • BOURGEOIS • COLLINGS • DUNLOP • EASTMAN
ELECTRO-HARMONIX • FENDER • FISHMAN • GIBSON • GODIN • GOODALL
GRETSCH • GUILD • HUSS & DALTON • LINDY FRALIN • MARTIN • MXR
NATIONAL • PICKBOY • RICKENBACKER • SHURE • TAYLOR • WATERLOO • VOX





"The **Maxon APEX 808** is the closest you can get to the sound and feel of a vintage **TS808 TubeScreamer**."

- Susumu Tamura
inventor of the TS808 TubeScreamer

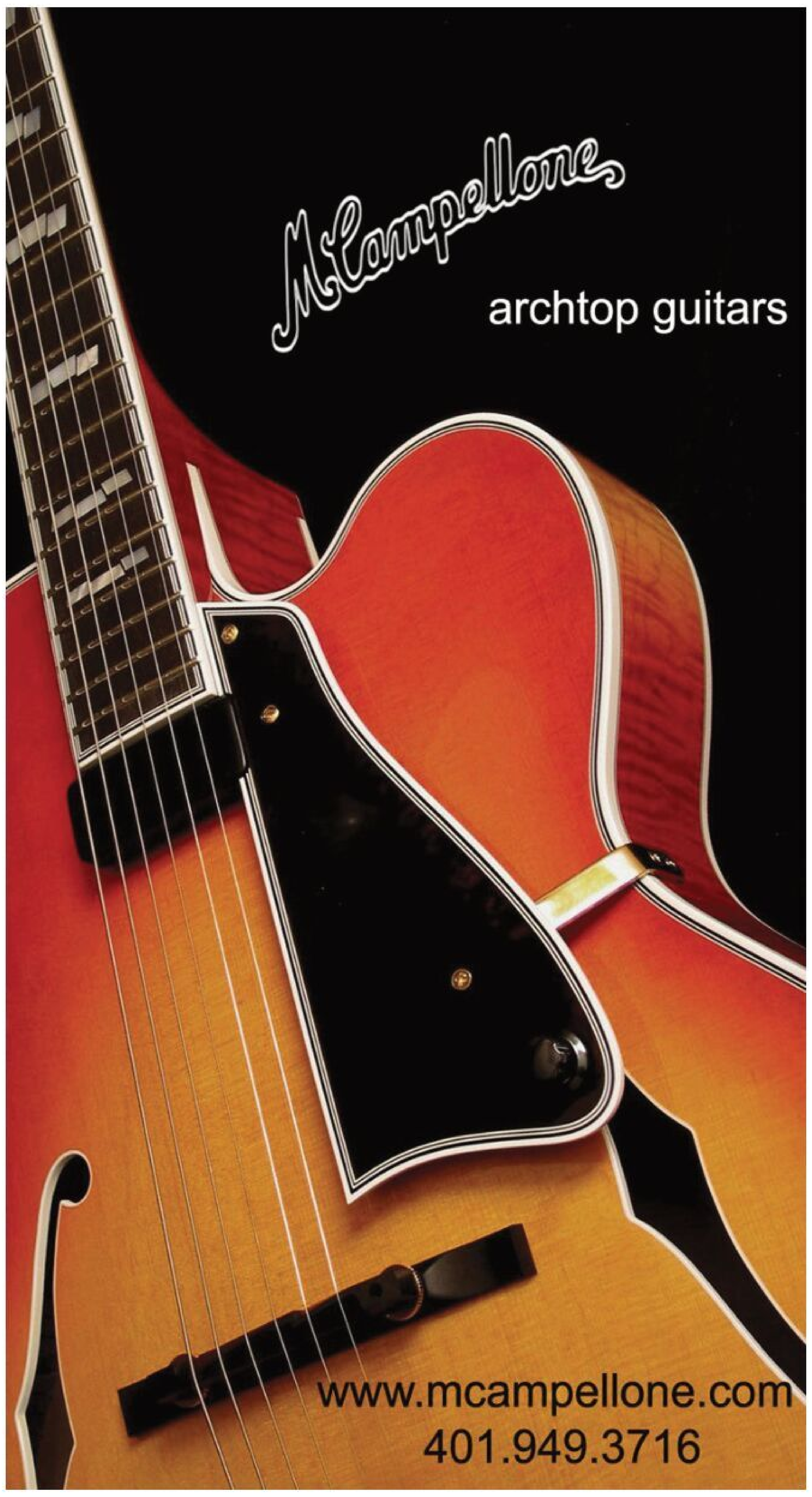
WWW.MAXONFX.COM

*TubeScreamer is a registered trademark of Hoshino Gakki and use of this term implies no affiliation with Godlyke, Inc.

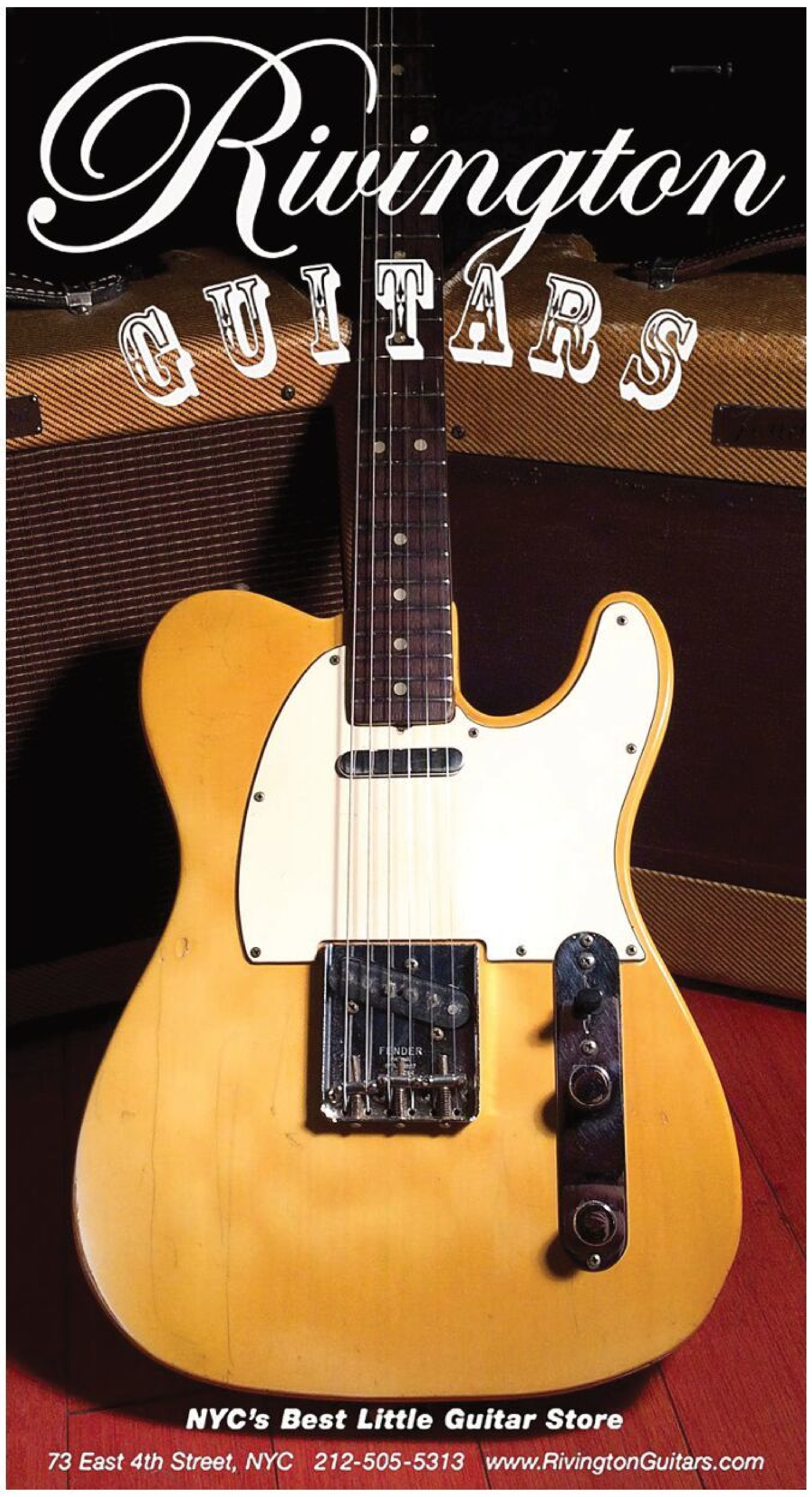
EARTHBOARD
SOMETIMES SANTA AND THE ELVES GET TO PLAY WITH THE PRESENTS
Happy Holidays from the EARTHBOARD Team !
EARTHBOARD EBII PEDALBOARD SYSTEM
Save 25% thru Dec 31
code: PGXmas25
Vintage Guitar APPROVED GEAR
earthboardmusic.com
*offer applies to any EARTHBOARD Pedalboard System

EXCEPTIONAL
RAMBLE FX
STOMPBOXES
LEVEL
ATTACK
impede
fat
bias
UNPROFESSIONAL
Twin Bender
Inspire yourself
visit www.ramblefx.com

Nels knows: it's all about the connection!
divinenoise
handmade in portland, oregon
Nels Cline, Divine Noise artist since 2010
handmade in portland, oregon, usa
www.divinenoise.com / @divinenoise

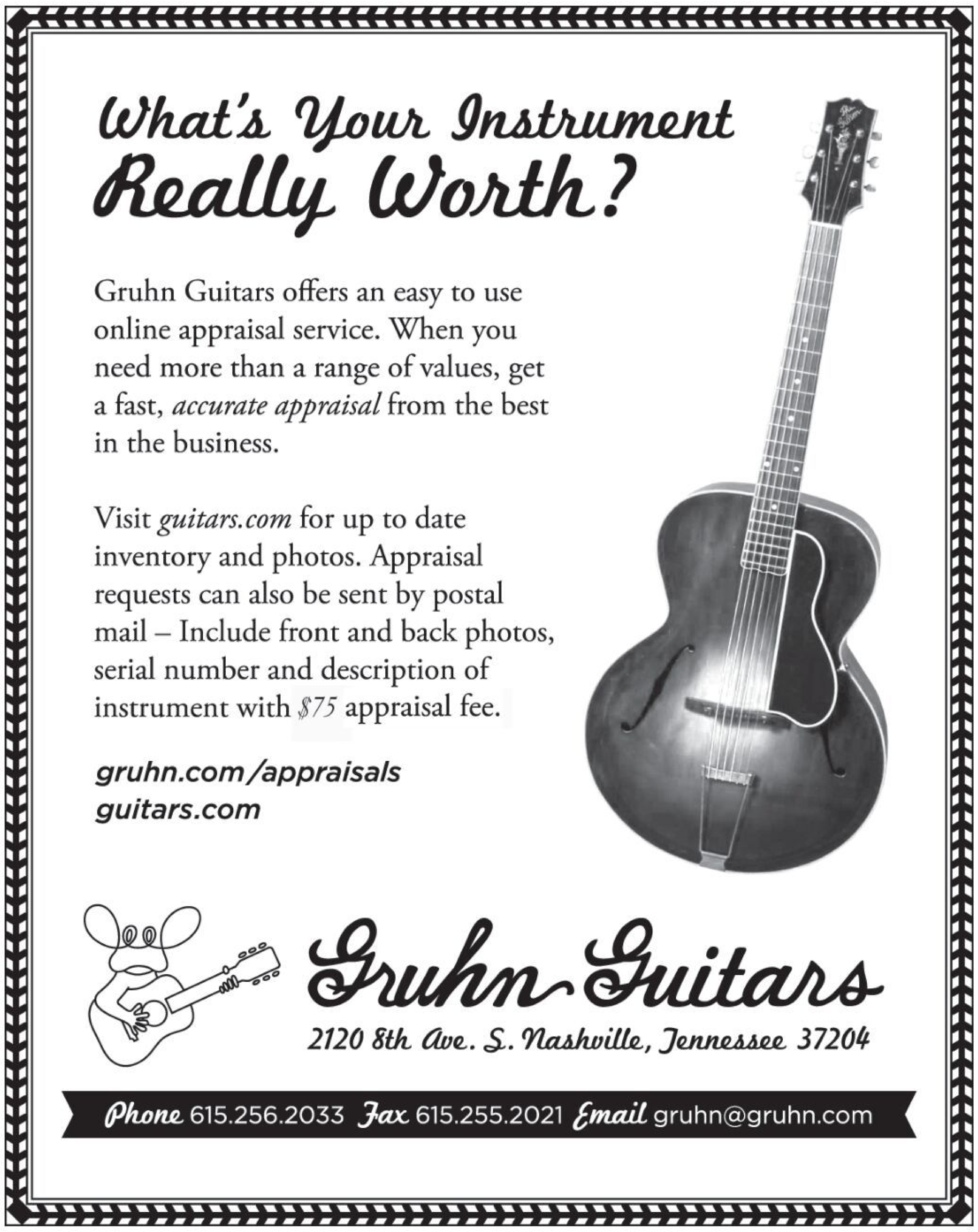


SHOWCASE Dealer


Rivington
GUITARS
NYC's Best Little Guitar Store
73 East 4th Street, NYC 212-505-5313 www.RivingtonGuitars.com

THE T-SHIRT CLUB FOR GUITARISTS
Lidgett
MUSIC
EST. 1988
COUNCIL BLUFFS, IOWA
Makes a Great Gift for Your Favorite Guitarist!
Get a new limited edition t-shirt each month from an iconic guitar shop!
GUITARSHOPTEES.COM

Dave's
GUITAR SHOP
Gibson
1227 3rd Street South
LaCrosse, WI. 54601
www.davesguitar.com
Info@davesguitar.com
1-608-785-7704
AUTHORIZED ONLINE STORE
Gibson
2012/2013


What's Your Instrument Really Worth?
Gruhn Guitars offers an easy to use online appraisal service. When you need more than a range of values, get a fast, accurate appraisal from the best in the business.
Visit guitars.com for up to date inventory and photos. Appraisal requests can also be sent by postal mail – Include front and back photos, serial number and description of instrument with $75 appraisal fee.
gruhn.com/appraisals
guitars.com
Gruhn Guitars
2120 8th Ave. S. Nashville, Tennessee 37204
Phone 615.256.2033 Fax 615.255.2021 Email gruhn@gruhn.com

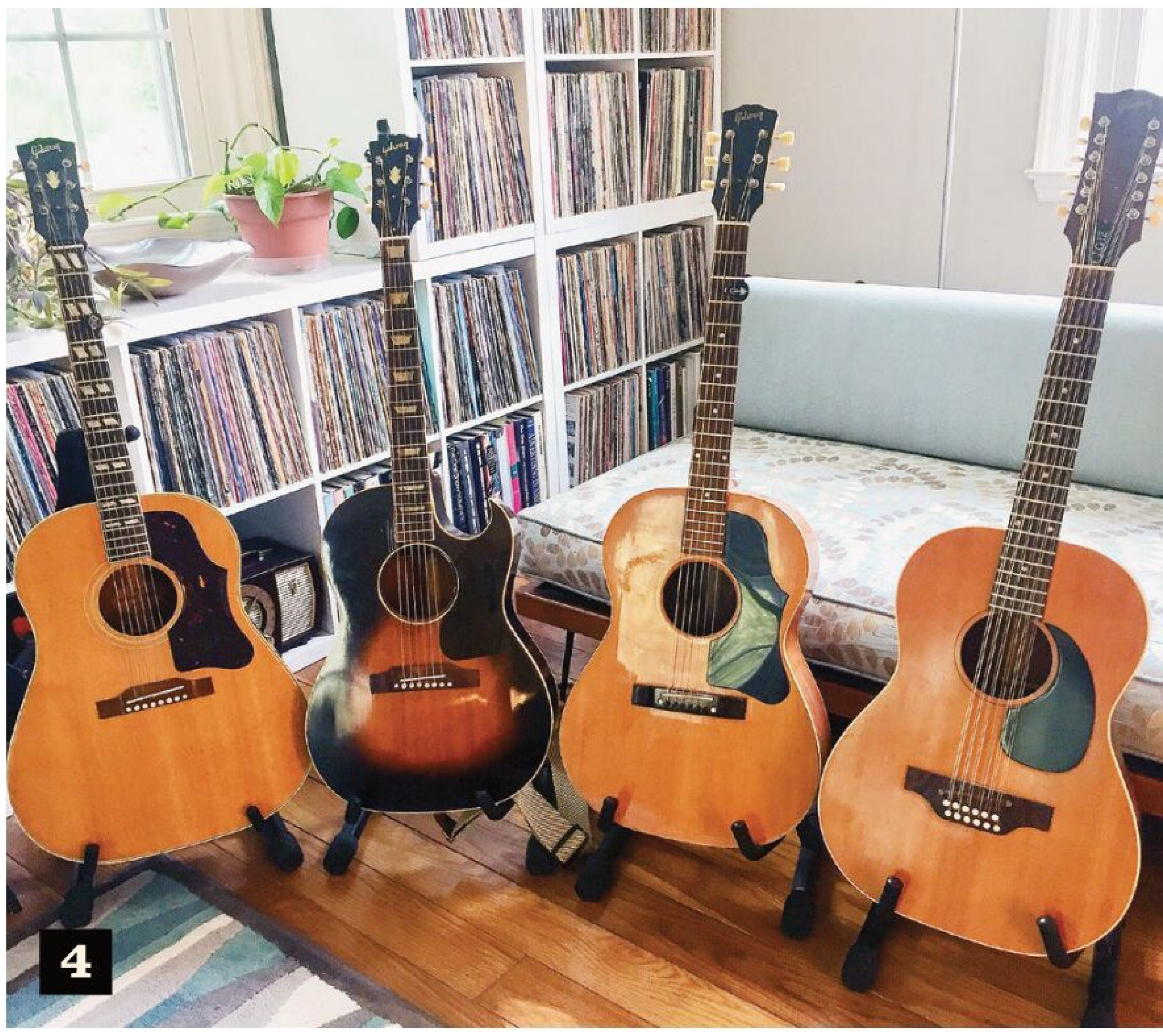
DENMARK STREET GUITARS WC2H
LONDON, ENGLAND
Europes No1 Vintage Guitar and Dealer
Located in the worlds famous Tin Pan Alley London, if you are looking at Buying, Selling, Trading any classic item please mail us directly
Tel: +44 (0) 207 379 1139
With over 1000 instruments in stock and an international client base of over 10,000 customers and collections we are able to locate and purchase some of the rarest and finest guitars amplifiers and effects from around the world. Specialist in Vintage British amplification and effects from brands such as Marshall, Vox, Laney, Park, Selmer, WEM, Watkins, Hiwatt, Sound City, Sola Sound, Dallas, Rotosound, Burns and many more...
Check out some of our latest cool finds!
1963 Fender Vibroverb
1962 Gretsch Country Gentleman
1965 Gibson Firebird XII ex THE WHO
1958 Gibson Les Paul Custom
1964 Rickenbacker 1996 Rose Morris Model
1956 Gibson Les Paul Standard
WE BUY/SELL/TRADE BEST PRICES PAID!
Email: sales@londonvintageguitars.com

Cream City Music
WANTS TO BUY YOUR USED GEAR!
IF YOU HAVE GUITARS, BASSES, AMPS, OR EFFECTS YOU WANT TO SELL BUT DON'T LIVE NEAR OUR SHOP, WE MAKE IT EASIER THAN EVER.
We'll ship you a box, packing materials, and a fully insured prepaid shipping label at no charge to you. We buy single pieces or entire collections.
Once your gear has been received and inspected, we'll overnight you a check or send you a PayPal payment per your preference.
GUITARS • BASS • AMPS • EFFECTS
Cream City Music
BROOKFIELD, WISCONSIN
www.creamcitymusic.com
QUESTIONS? CALL JOHN AT 920.216.2660
CREAMCITYMUSIC.COM | 12505 W. BLUEMOUND RD., BROOKFIELD, WI 53005

READERS Gallery

Send your photos to:
Doug@VintageGuitar.com
Subject: Readers Gallery

Readers submit photos with the understanding that they may be used in any *VG*, Inc. project. Due to the volume of photos we receive, we are unable to return them, please do not send your only print.



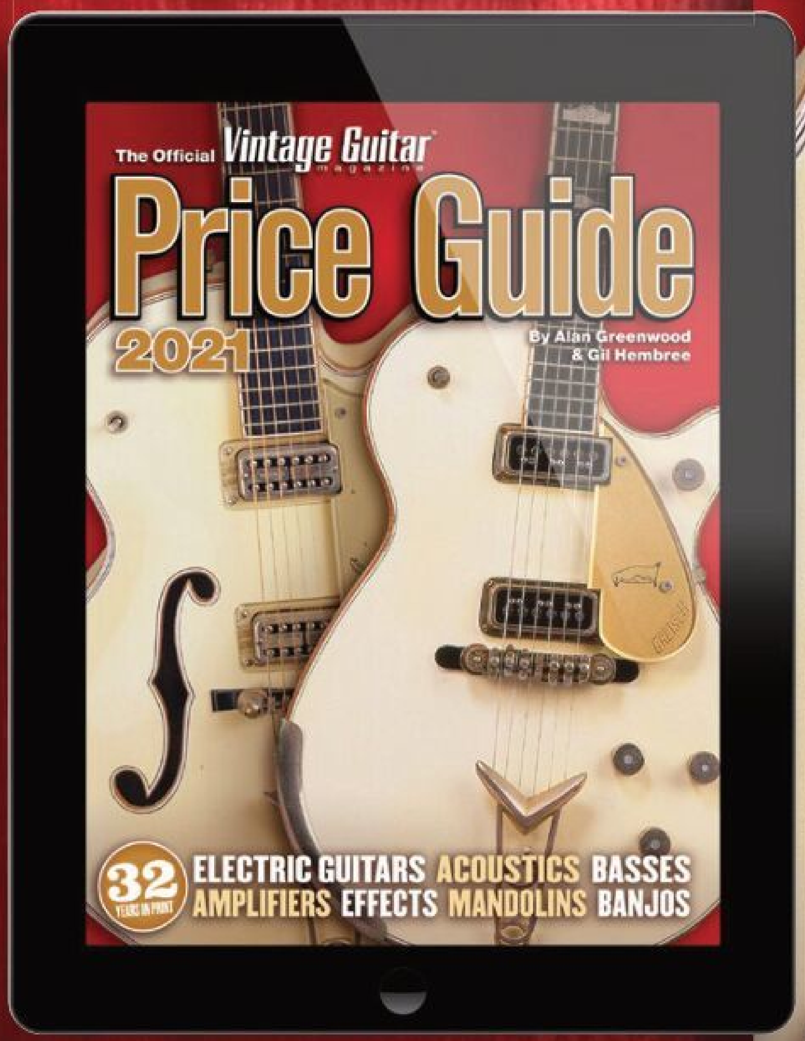
1) Bob Schachner is the proud owner of these unusual guitars. The first is a '66 Gibson ES-335 he bought in 1972. "The previous owner had broken the headstock, so he repaired it and also thinned the neck, installed coil-splitters, and did the unusual paint job," he said. The other is a custom mult-neck built by Tom Dobrovich in the late '80s.
2) Edward Sparks' Gibsons include a '76 Les Paul Signature, a custom '04 J-160E, a '94 J-100, and a 1970 EB-0 converted to an EB-3.
3) Paul Swanson doesn't mind the idea of settling in for the winter, when he'll spend a lot of time playing his lefty Eastman guitars – an AR-372, AR-403, and a T-184.
4) Bill Goldberg Oreland perched his vintage Gibson acoustics in the music room for this family portrait. From left they are a '61 Country & Western, '51 CF-100, '58 LG-3, and a '72 LG-12.
5) John Graybosch is a longtime *VG* subscriber who says, "I never regret buying guitars, but I *do* regret selling some!" His Telecaster collection includes (from left) a Custom Shop 1950 NAMM Esquire, CS 1950 Broadcaster, a real-deal '55, '75 Tele Custom, '98 Nashville, 2012 and '13 models with Lollar pickups, a '19 Parallel Universe Nashville, and a '19 Parallel Universe Thinline.

SEE MORE PHOTOS ON WWW.VINTAGEGUITAR.COM

VINTAGE GUITAR® MAGAZINE (ISSN 10672605) (USPS 009383) is published monthly by Vintage Guitar, Inc., PO Box 7301, Bismarck, ND 58507. Phone (701) 255-1197, fax (701) 255-0250. Standard subscription price for one year is $29.95 in the USA, $44.95 in Canada, and $74.95 in all other countries. U.S. First Class subscription is $65. All non-U.S. orders must be prepaid in U.S. funds by credit card or International Money Order only. Periodicals postage paid at Bismarck, ND, and additional mailing offices. POSTMASTER: Send address changes to VINTAGE GUITAR MAGAZINE, PO Box 7301, Bismarck, ND 58507.

AVAILABLE NOW!

plus
BONUS DIGITAL EDITION!**



ONLY!
$34.97
FREE SHIPPING*

THE ONE THE DEALERS USE!

The Guide gathers input from 35 of the world's foremost expert dealers, each of whom brings decades of experience in the business. That's one of many reasons it's the most-trusted source for values!

Conveniently available in both print and digital streaming editions - no matter where you go you will have The Guide right at your fingertips.

ORDER AT WWW.STORE.VINTAGEGUITAR.COM

Call 1-800-844-1197 or (701) 255-1197 outside U.S. • Vintage Guitar, Inc. PO Box 7301 Bismarck, ND 58507 • VGuitar@VintageGuitar.com

*Pay no shipping in the U.S. or discounted shipping outside the U.S. **Digital streaming edition offer ONLY available with *Price Guides* purchased directly from *Vintage Guitar*. Digital edition redemption code ships with the print edition.

SOME GUITARS ARE MADE TO BE PLAYED
WITH RECKLESS ABANDON—
OPEN THROTTLE, WIND IN THE FACE,
BENDS, PULLS, TURNS, ALL DIALED TO TEN
THE ALL-NEW, STARFIRE I JET90
IS ONE OF THOSE.
GUILD
Made TO BE Played
SINCE 1953

SE®

SMALL BODY, BIG VOICE

PRS SE PARLOR ACOUSTICS

The PRS SE P20 & P20E are parlor-sized acoustics with a big presence. Featuring PRS hybrid “X”/Classical bracing, which allows the top to freely vibrate, the SE Parlor acoustics project with even, bold tone. These guitars boast all-mahogany construction, and have an organic, warm voice. Their smaller size makes playing for hours fun and comfortable and allows for more convenient transport. To find out more and to hear how they sound please visit **www.prsguitars.com**.

COMPANY OF GREATNESS
STEVE HARRIS
SIGNATURE SH1
"ANDREW BARTA IS A REAL BOFFIN. WHATEVER HE'S DONE, HE'S MADE THIS THING SOUND LIKE MY SOUND. SO, WELL DONE, MATE." – STEVE HARRIS
[BOFFIN = TECHNICAL EXPERT]
LEVEL 1 BLEND HIGH LOW MID 2 MID 1 GAIN 1
LEVEL 2 XLR BITE GAIN 2
TECH 21 STEVE HARRIS
1-2 ON TUNER
GEDDY LEE
SIGNATURE YYZ
MASTER LOW HIGH DRIVE
MIX TIGHT
DEEP DRIVE MID
OUT IN
DC
SANSAMP™ YYZ
TECH 21·NYC
"THIS AWESOME PEDAL TAKES THE MOST ESSENTIAL ELEMENTS FROM MY GED-2112 RACKMOUNT AND POPS THEM INTO A REALLY PORTABLE, SMALLER PACKAGE." – GEDDY LEE
DUG PINNICK
SIGNATURE DP-3X
"THE PEDAL WENT WAY BEYOND MY EXPECTATIONS. WHAT I LOVE MOST IS THAT YOU CAN GET JUST ABOUT ANY TONE OUT OF IT. IT'S NOT JUST A ONE TRICK PONY." – dUg PINNICK
VOLUME CHUNK HIGH MID LOW COMP DRIVE
dp
XLR SHIFT GAIN
TECH 21
dUg Pinnick
MIX ON TUNER
TECH 21
Analog Brilliance℠
Designed & Manufactured by Tech 21 USA, Inc.
tech21nyc.com